

Palmer's
Fellowship
Budget

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1922

PALMER'S PENMANSHIP BUDGET

REVISED EDITION

Containing a Complete Course of Instruction in the
Most Practical and Popular System of Business
Writing Now Extant

A Collection of Specimens of Business Writing and the Choicest Gems
of Pen Art by America's Greatest Penmen and Teachers

Compiled by
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INTRODUCTORY

THE AUTHOR'S LESSONS



THE AUTHOR of the accompanying lessons in business writing has been a teacher for more than twenty years. Before becoming a teacher he was, of necessity, a student. As a student in the grammar grades of the public schools it was his lot to be one of the poorest penmen in his class, probably the poorest. He belonged to the large class who thought penmanship, like a beautiful figure or face, a gift of nature, rather than an acquired art. Under the copy-book plan he learned to distinguish a good form from a poor one, and he learned to draw with fair precision the script forms in the copy-book headlines. He found that under pressure he could not meet speed requirements and retain in his writing the roundness of contour and a semblance of the beauty that characterized the copy-book form, and, like thousands of others, he scribbled from necessity. He had failed to learn the most essential thing in business writing, a free movement and its application to the forms of letters. In a word, he had learned to draw and not to write.

Eventually, under the instruction of a writing master, the author learned to make flourished capitals with the whole-arm movement, and to flourish birds, and had the satisfaction of seeing "Prof." prefixed to his name by some of his admiring friends.

Later, when in a bookkeeping position, he found that the title "Prof." was empty, and that whole-arm capitals had no earning capacity.

From the above it may be inferred that the author's experience as a student and in business has been a potent element in shaping his penmanship creed. He believes in neither finger nor whole-arm movement; neither stood a reasonable business test in his experience.

WHOLE-ARM AND FINGER MOVEMENTS DISCARDED

Muscular movement and its application to writing, as treated in the following pages, not only meets all business requirements, but is better adapted to the execution of ornamental writing than is any other writing movement. Thousands of teachers and pupils are finding in the muscular-movement system of writing what they have not found under any other plan of penmanship instruction; a short and sure road to common-sense writing.

While some of the discussions and instructions in these lessons are directed to graded school teachers and refer to pupils of the various grades, they are equally applicable to students in commercial and other schools.

The pages following the lessons and illustrations in business writing will be appreciated by all. To some the ornamental lessons and illustrations will appeal from a student's viewpoint; to others they will appeal as works of art, only to be admired; but everyone will prize the book more highly on account of their publication.

THE LESSONS IN LETTERING

The mastery of the leading styles of rapid lettering requires but little effort. There are but few independent principles to learn before the application may be made to letters and words. The first few attempts will result in rough, ungainly strokes, but it is astonishing to note the ease with which the average person will master German text and Old English. The fact that skill in broad pen lettering may be attained before expertness has been reached in other branches of penmanship is a special reason for the encouragement of beginners.

Ability in rapid lettering has considerable earning power in any community. The names of graduates from public and private schools are usually lettered in their diplomas, and the one who can do this class of work rapidly and well should be able to control some business, even in the small cities and towns. Resolutions adopted by societies and clubs should always be engrossed before being presented, and one who is able to do neat lettering may be able to do pretty well at this work, even though he may not be expert in ornate writing. No better lessons in lettering have ever been printed than those found in this book.

A COMPLETE SCHOOL OF PENMANSHIP

The Budget is a complete school of Plain and Ornamental Penmanship, treating scientifically and specifically plain and ornate writing, offhand flourishing, lettering, engrossing and pen drawing. There never has been published so complete a work of the kind at a low price.

SOME PALMER METHOD FACTS

A PERSONAL TALK. Read and Carefully Consider Everything on These Three Pages Before Beginning the Study and Practice of the Lessons. Failing to follow These Simple Suggestions, You are Likely to Waste Many Hours, Weeks and Months in Useless Practice

THE PALMER METHOD is a text book on practical writing and should be studied as such—not treated as a copy book. The printed instructions are the author's direct personal talks to students—the same things he would say to you from day to day were he personally to teach you. These instructions are of more importance than the copies. They tell you how to develop and use the muscular movement in writing. If you do not follow the instructions you will fail.

Students who have followed the Palmer Method plan absolutely have always learned to write well. Students who have not first studied the plainly printed directions and then followed them absolutely, have partly or completely failed. Failure is unnecessary.

Thousands of young men and women have made the Palmer Method of Business Writing the stepping stone to positions in business offices, where commercial advancement has followed faithful service.

In hundreds of classes where the Palmer Method has been faithfully followed and completely mastered, periods devoted to written spelling, composition, examinations, and other written work, have been reduced more than half. Time thus saved has been put to very good use in other directions.

In the beginning stages of the work, until good position, muscular relaxation, correct and comfortable penholding, and muscular movement as a habit in writing have been acquired, extra practice may be necessary, but the extra time will be saved many times over in all your written work later.

Muscular movement writing means good, healthful posture, straight spinal columns, eyes far enough away from the paper for safety, and both shoulders of equal height. This feature alone should be sufficient to encourage boys and girls to master a physical training system of writing such as presented in the following pages, remembering that it is impossible to do good muscular movement writing in twisted, unhealthful positions, or with stiff and rigid muscles.

Straight line and oval drills, are of no value except as they lead to writing. They are the means through which to gain the muscular control that will enable pupils to master an ideal permanent style of rapid, plain-as-print writing.

When pupils have learned good posture, correct penholding, and how to use muscular movement in making a good two-space compact oval, they are ready to begin to learn how to write well. Too many pupils think they have really learned how to write well when they are able to make some of the very simple drills in correct posture at the right speed and in correct rhythm. That is really the starting point toward good penmanship, and should be followed immediately by the practice of words, and indeed by the use of the movement in all written work.

Study and practice go hand in hand in securing the best results in the shortest possible time. Keep the Manual open before you as you practice; study and make frequent and careful comparisons of your work with the drills if you wish to make rapid progress.

Your letters, words, and sentences should occupy the same amount of space they do in the Manual. Always, before beginning practice, the drill should be studied in every little detail until the correct picture is in your mind.

Just how and where does the first line in a letter begin; is it made with an upward or downward stroke; how high is the letter; how wide is each part; how much running space does it occupy; in what direction should the pen move in beginning, continuing and completing the letter, and at what rate of speed should the letter or word be written? These are questions that should constantly occupy you as soon as automatic muscular movement has been established. In fact, as was said before, study and practice must go hand in hand, if good results are to be the outcome.

Blackboard copies, even when written by expert penmen, are seen at many different angles, and at different distances, and do not give correct mental impressions.

It is highly important not only that pupils have copies of the Manual, but that they study the printed instructions and drills, closely and constantly.

The plainly printed instructions in the Palmer Method tell you step by step exactly what to do and how to do it, in order to progress steadily and surely toward the desired end.

Millions of American boys and girls have learned a permanent style of rapid, easy, legible, and beautiful writing by carefully and patiently following the printed directions found in the Palmer Method of Business Writing. Final results have then been delightful to pupils, teachers, parents, and school officials.

The first step is a correct understanding of the required position. Study the pictures on pages twelve, fourteen, and fifteen, of pupils who have learned how to sit so as to use the large tireless muscles of their arms to the best possible advantage. Study every little detail of these pictures from the crown of the head to the shoes. Study particularly and closely the arms, the relation of one arm to the other, the position at the desk, the distance of the body from the desk, and the positions of the fingers preparatory to taking the penholder.

As progress is made in the more advanced lessons, you should refer frequently to these pictures and try to sit as these pupils sat when their photographs were taken for the Palmer Method. When these photographs were taken one boy was ten, another eleven, and the third twelve years old. When writing they always sit as they appear in these photographs, and they know that it would be physically impossible to use muscular movement writing in cramped, unhealthful positions.

PALMER'S PENMANSHIP BUDGET

There is an old saying, "Practice makes perfect." That is only partly true in relation to writing. Practice of the right kind leads toward perfection, but the wrong kind of practice leads just as surely in the opposite direction. It is not so much the exercise that is practiced as the manner in which it is practiced. Millions of pupils have wasted the time given to movement exercises because they thought it was the exercise that counted and not the manner in which it was made.

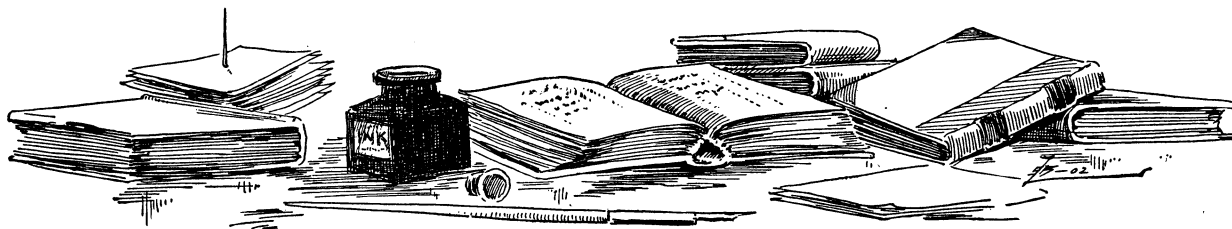
There is no value in any penmanship drill ever invented unless it is practiced with correct positions of body, arms, fingers, penholders, paper, and with exactly the right movement, and at exactly the right rate of speed.

If you study the instructions in the Palmer Method, and follow them absolutely in daily practice, you will make steady progress and within a short time become a splendid penman. But even should you spend a great deal of time practicing the drills in a poor position with cramped muscles and with the wrong movement, you not only will make no progress toward good writing, but will contract bad habits, or firmly fix those already established, and under such conditions the possibility of learning to write well will constantly become more and more remote.

It is a fact, that among the thousands of men and women employed in business offices who do longhand writing constantly, rapidly, and well, none can be found who do not use muscular movement, because it is the only movement through which penmanship embracing in the highest degree legibility, rapidity, ease, and endurance can be developed.

Sincerely,

A. N. Palmer AUTHOR.



FIRST SPECIMENS

Beginning students should write three sets of first specimens on paper about 8x10½ inches. One set should be kept by the teacher, another retained by the student, and one set sent to the nearest office of The A. N. Palmer Co.

The value of these will be clearly apparent as the work of muscular movement development and application progresses and comparisons are made. Those sent to the publication office are alphabetically arranged and kept for future reference. When pupils have mastered the movement and become good business writers, their second specimens should be sent to be filed with the first. The improvement is often so great that the first and second specimens may be engraved and published with great credit to the schools, the pupils, and the Palmer Method.

In these specimens the following form should be followed: On the first line, write the name, the age and the grade; on the second line, the name of the school, city or town, and the date. Skip one line and make a set of capitals; skip a line and make two lines of miscellaneous figures; skip a line and write, "A specimen of my best writing before I began to practice muscular movement writing from the lessons in the Palmer Method of Business Writing." The above was written in.....minutes, and.....seconds.

CLOTHING FOR THE RIGHT FOREARM

As the muscles of the right forearm play an important part in the movement, it is necessary that they should be so clothed as to permit, at all times, unrestricted action. Many good writers consider this of such importance that they cut off the right undersleeve at the elbow.

WRITING MATERIALS

Not much progress can be made with poor paper, poor pens, or poor ink. Good materials are a necessity. Do not use a penholder covered with metal where the fingers rest if another can be procured. Never use an oblique penholder in business writing. It is out of place and of no advantage whatever. Nothing equals an oblique holder for ornamental writing, but there its utility ends. Use paper of generous size for your practice, a medium coarse pen, and ink that flows well. Blue-black writing fluid is the best.

Study the instructions; they are of more importance than the copies.

LESSON 1

CORRECT POSITIONS FOR CLASS ROOM WRITING

IN the following pages are reproduced photographs of a class of students who are experts in the Palmer Method writing. While they knew that their photographs were to be taken, they did not change their every-day penmanship positions in the least particular. It was not necessary, because they had all acquired the habit of sitting in positions that are comfortable and which at the same time permit muscular freedom and control.

In elementary schools in cities, space is so limited that the use of tables or desks large enough to permit the square front position for writing is impossible. While the square front is good, it is little, if any, better than the half-right side position shown in the three illustrations following.

Study these pictures closely; it will pay.

In the first picture, notice that the right elbow rests on or near the lower right corner of the desk. This position may be occasionally modified to suit the needs of pupils. As an example, a very fat boy or girl may find it necessary to let the right arm rest over on the desk a little farther.

A good rule to follow in finding the correct position of the right arm on the desk for writing is as follows: Place the body at the desk in the correct half-right side position, raise the entire right arm a few inches, and withdrawing control, let it drop. Wherever it strikes the desk it should remain. To draw the arm toward the side would force the right shoulder upward into an uncomfortable, unhealthy position, or would force the student to lean backward. On the other hand, to place the right arm farther over on the desk would force the body too far forward.

These photographs show that the students sit at the extreme right in the seats; that the upper ends of their penholders point a little to the right of their right shoulders—usually half way between the elbow and the shoulder; that the Palmer Method is placed at the upper left corner of the desk—being held open at the required drill with a rubber band; that the left forearm is on the desk in such a position as will keep the body upright, the left shoulder from drooping, and retain the free use of the left hand for changing the positions of the Manual and the paper as required.

In this position it is a simple matter to push the sheet of paper forward and under the Manual as progress is made toward the bottom of the page; also to move the paper to the left when the writing has reached a third or half the distance across a line, and back into the first position when a new line is started.

The exact position of the body at the desk and the relative positions of the left and right arms in writing are very clearly shown in illustration two, while the position of the left arm in its relation to desk, Manual and paper is best shown in illustration three.

No student who fails in the matter of position will master muscular movement writing. Correct position is of the greatest importance, and it should be studied and thoroughly mastered before the writing itself is considered.

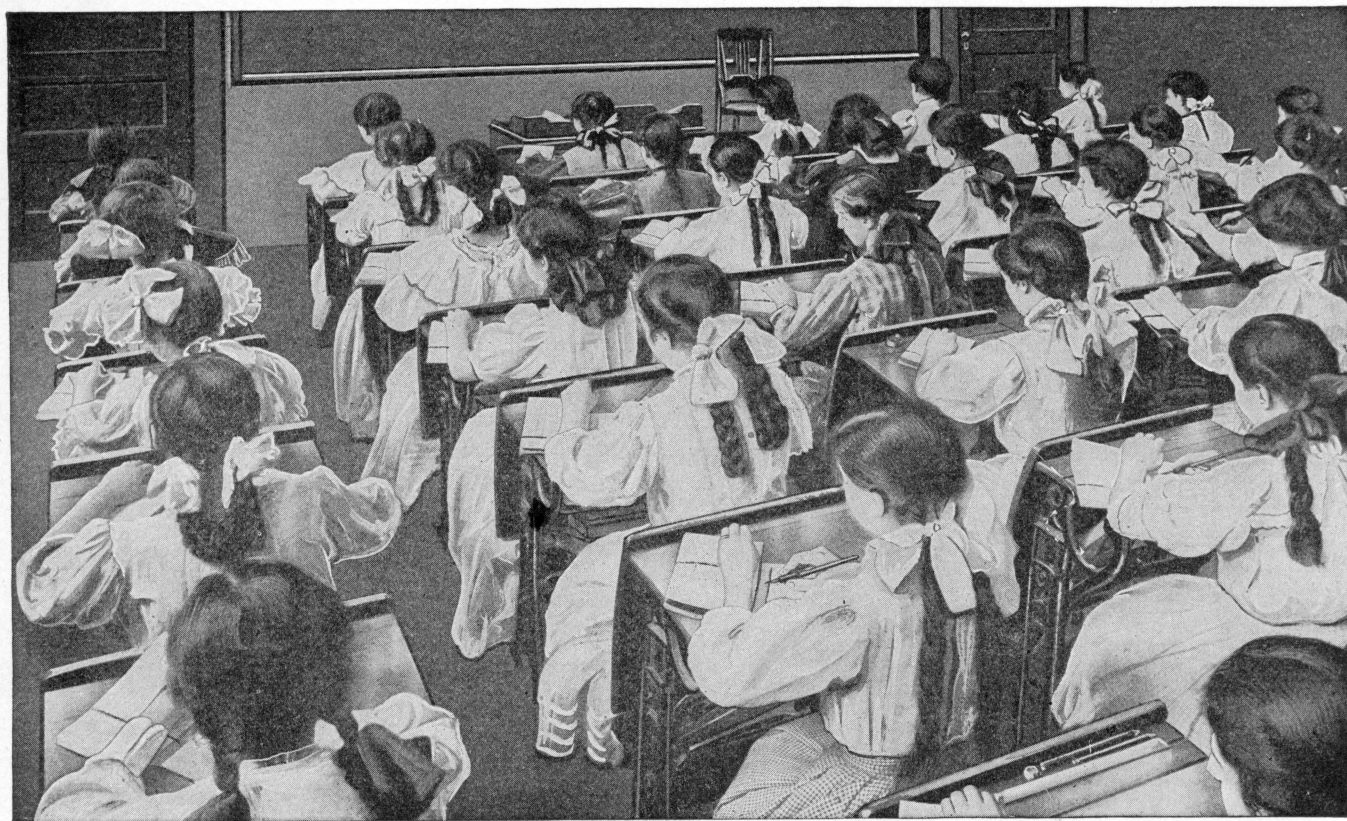
To the Teacher: At this point pupils should be required to close their Methods and show their familiarity with the preceding discussion of position by answering questions relating to it, and also to assume the position described several times, to prove their working knowledge of it.



Position illustration number 1. Read page 7 in connection.



Position illustration number 2. Read page 7 in connection.



Position illustration number 3. Read page 7 in connection.

LESSON 2

PHYSICAL TRAINING IN PENMANSHIP PRACTICE

Correct Posture, Relaxing Exercises, Movement Practice, and Penholding, Taught in Pictures

NO progress can be made in mastering good muscular movement writing until there is a correct understanding of the important steps and the order in which they must be taken. No written or spoken words can explain these more fully and plainly than the fifteen accompanying pictures of three different subjects, five pictures of each being given. They tell all that could be told about the important beginning steps, and they should be studied with thoroughness now, and often during future practice periods.

Step one, illustration four: Position in seat with arms hanging limply at the sides. **Step two**, number five: Body turned a little to the left and arms extended above the desk, wrists and fingers limp. **Step three**, number six: After permitting both arms to drop to the desk, raise right arm as shown in the picture, withdraw control and let it drop, repeating the operation until the arm drops comfortably into the writing position, with a square turn at the elbow and fingers bent naturally. **Step four**, number seven: Learning to run the writing machine.

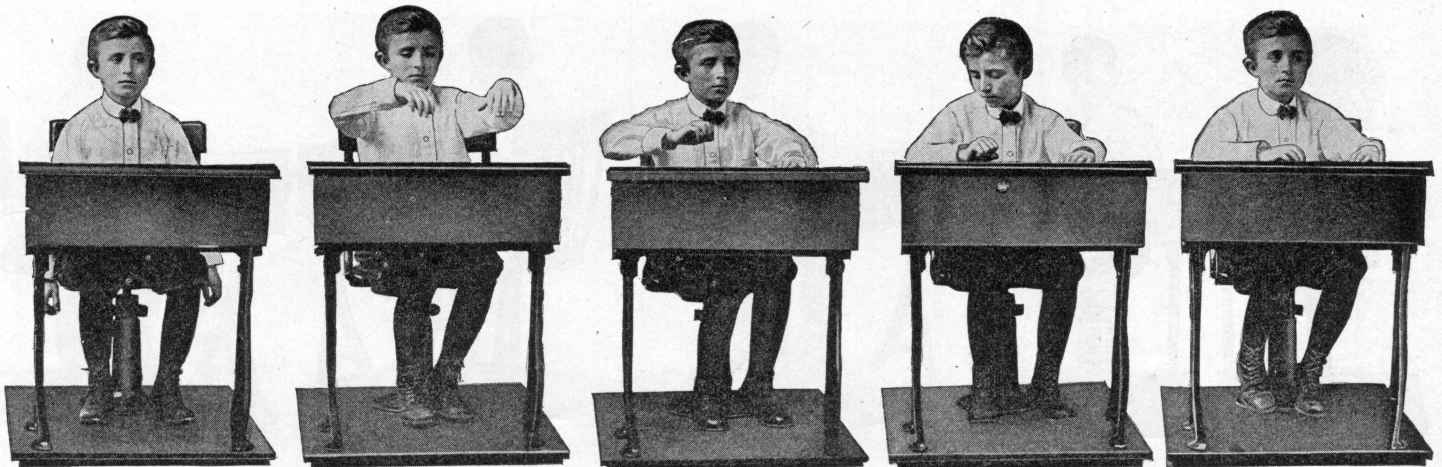
Notice the closed fingers making a fist, and the absorbed interest with which this boy studies his arm near the elbow. The arm is the machine, and the engine that moves it is above the elbow. With the arm lying on the desk in that position, it requires but little effort to drive the wrist forward out, and to pull it backward into, the sleeve; this is muscular movement. Fix in your mind the following facts: In muscular movement writing the arm is never raised above, but lies on the desk all the time in a perfectly natural, comfortable position; the sleeve remains in one place on the desk at all times, and the flesh on the arm moves, the action being inside the sleeve.

Careful study of illustrations nine and ten at this point will be helpful. The arrow points to the main rest, which should always be the larger part of the forearm near the elbow. In writing, the wrist and side of the hand should never touch the paper. There are only two rests, the muscle near the elbow, as explained, and the third and fourth fingers, those fingers supplying a movable rest, and gliding over the paper in the various directions in which the pen moves.

Do not think of writing or penholding at this point, but give all your attention to position, muscular relaxation, and the running of the writing machine, until good position and easy movement have become natural. It often pays primary grade pupils to practice on position, relaxing exercises, and movement, from three to six weeks before taking writing instruments. It is best that all beginners in muscular movement practice should devote several periods to these things before thinking of penholding or writing.

Future progress depends upon present understanding of these first important steps. Even after beginning the movement drills, and when muscular movement is used in all writing, parts of practice periods should be devoted to the study of the writing machine, and to the calisthenic exercises suggested.

When photograph eight was taken the boy unconsciously and perhaps nervously drew his feet back, but the picture is in every way so human that it was decided to let it go into the manual. Do not imitate the position of the feet, though in every other particular the picture is worthy of close study and imitation. This boy was looking at some object at a distance. In this position you should practice the movement. Can you feel the action of the muscle on the arm as it comes into contact with the desk?



No. 4

No. 5

No. 6

No. 7

No. 8

DEFINITION OF MOVEMENT

Muscular movement as applied to writing, is the movement of the muscles of the arm from the shoulder to the wrist, with the larger part of the arm below the elbow on the desk, the fingers not being held rigid, but remaining passive, and neither extended nor contracted in the formation of letters. In this movement the driving power is located above the elbow in the upper muscles of the arm.

Examine your right arm. Notice the increasing size from the wrist to the elbow. Grasp the right arm with the left hand just below, but near the elbow. Note particularly the elasticity of the muscles; move the flesh on the right arm forward and backward with the left hand. On the elasticity and development of that muscle depends your success in learning a good style of writing.

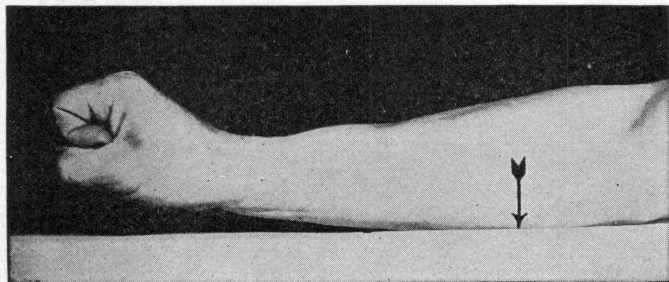
HOW TO DEVELOP MUSCULAR ACTION

Place your arm on the desk and close the fingers of the right hand tightly. (Number nine.) See how far you can move the hand forward and backward without slipping the sleeve or without any motion of the wrist or fingers.

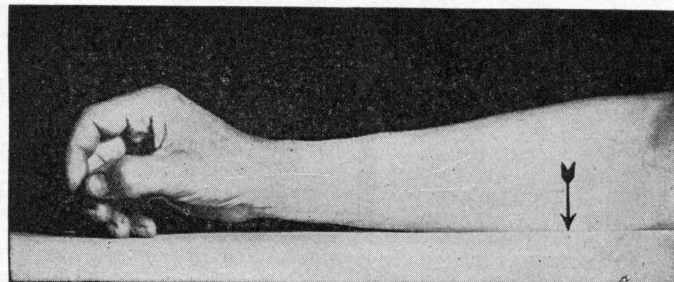
Can you move that hand through space a sufficient distance to make any capital? Could you make a capital through two or three lines of the paper, two or three times larger than necessary, without any action of the fingers?

To the Teacher: You should again examine your students on lesson one, and also on this lesson.

It is not Palmer Method if the lines are tremulous. Study instructions for speed requirements.



No. 9



No. 10

ON page fourteen are five pictures of a boy who became an expert penman at the age of eleven years.

These illustrations show exactly how he sits when writing. He is never found in a cramped or poor position. In number eleven, the right elbow is placed on the lower right corner, the hand pointed toward the upper left corner of the desk. The arm may then be lowered until it rests in a writing position. In number twelve, the left arm is placed on the desk as shown in pictures one, two and three, and then the exercise of the muscles begins. The entire right arm is on the desk, and this is the best position, except when the arm is so thin that the bone of the elbow grates on the desk. Then the elbow may be extended off the desk enough to relieve the discomfort.

In no case will it be necessary to extend the elbow more than an inch, and not one pupil in a hundred will need to take advantage of this exception to the rule that the entire right arm should be on the desk.

In number thirteen, make a special study of the upper part of the penholder. It does not point toward the right shoulder, and never will, if the arm, wrist and hand are allowed to retain natural positions, providing pupil and desk are fitted to each other. In number fourteen, again study the right arm, and, in particular, notice its distance from the right side, also look at the portion of the penholder in sight.

In number fifteen, notice carefully the distance between the boy and the desk. You should always sit well back in your seat, so far back that the body will not touch the desk. This boy is none too far back; his writing is well in front of the eyes, and it is easy for him to retain the very important square turn at the right elbow. You should follow his good example in the matter of position, and if you practice faithfully you can soon become as expert a penman as he.

Number sixteen shows the position in which many good business penmen carry the penholder when writing. Others who write just as well let the holder drop below the knuckle joint, as shown in illustrations twenty-four and twenty-five, page seventeen. The best position is determined by the length of the fingers and the shape of the hand. It is not necessary that the student with a long, slim hand and long, tapering fingers, should carry his penholder in exactly the same position as the student with the short, thick hand and short, stubby fingers.



No. 11



No. 12



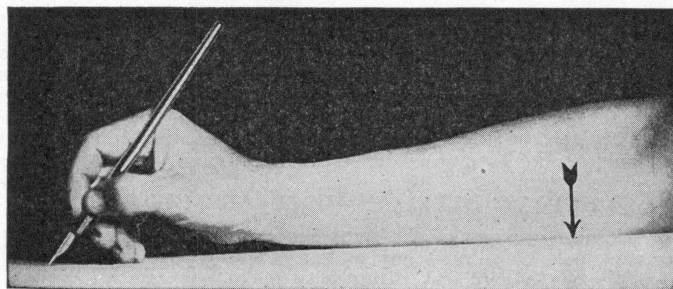
No. 13



No. 14



No. 15



No. 16



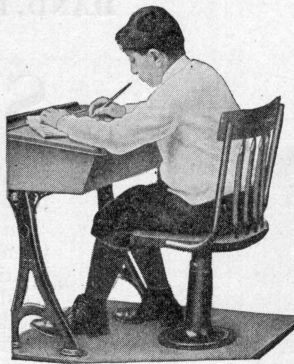
No. 17



No. 18



No. 19



No. 20



No. 21

LESSON 3

Here is the third boy, through whose pictures you are expected to learn more about the best position for muscular movement writing. While this boy is only twelve years of age, he is one of the finest business penmen of any age, and can teach other young boys how to write well. See the right (square) turn of his right arm at the elbow; the position in the seat; the position of the back; the distance between the boy and the desk; the positions of the left arm and the left hand, and the distance between the eyes and the paper.

In this lesson you should review all that was said in lessons one and two about important beginning steps, position, muscular relaxation, and penholding. Practice movement (running the writing machine) a few minutes without the penholder, then slip the penholder into the right hand from the left, and practice the movement without touching the pen to the paper, still watching the arm closely, and giving more attention to correct position and movement than to anything else.

Are you comfortable in your seat; do your arms feel comfortable, and are you holding the penholder lightly in the hand without pinching it? Give close attention to these things.

In the next lesson more particular attention will be given to penholding.

TIME REQUIRED TO LEARN

The process of learning a good style of muscular movement writing may be made easy or difficult, short or long, possible or impossible, according to the mental attitudes of teacher and pupil, and the exactness with which directions in this manual are followed.

Students who constantly practice the movement drills in poor positions with incorrect movement, never even get started and students who practice from fifteen to thirty minutes a day in good positions with correct movement, but who fall back into the old bad cramped position and finger movement habits in all other writing, do not get beyond the beginning stages, no matter how many years they may practice.

The pupil who becomes the absolute master of a finished style of muscular movement writing within the limits of six months or one school year is he who gives the closest attention to every detail relating to the beginning steps, who follows the printed instructions closely, who sits in correct position always, and uses the right movement throughout the writing lessons, keeps the correct position, and uses muscular movement in all his written work within a month from the time he begins to study the Palmer Method.

Without in any way conflicting with other school work, it is possible for any healthful boy or girl of ten or more years, to become an excellent muscular movement business writer in one school year, with from fifteen to thirty minutes daily study and practice, and the employment of muscular movement in all his written work just as soon as possible.

The boy becomes an expert ball player by playing ball. At first he is awkward and uncertain, but as he studies the methods of those who have become experts, and continues to practice, he takes on self-confidence, and finally develops into an expert, even though he could not hit a single ball during his first few games. Boys and girls who learn to skate with almost consummate grace must pass through the awkward stages, when they sit down instead of standing up as they had planned, and when their feet take possession and run away with them. In instrumental music of any kind one does not become an expert without first learning how to practice and then practicing in exactly the right way according to methods prescribed by master teachers. It is the same in penmanship: first, learn how to practice and then practice faithfully. Acquire elasticity, lightness and freedom, and do not mind if the pen runs away at first and makes some awkward letters. This is to be expected, but stick to the right plan, and gradually you will gain control of the writing muscles of the arm and with close attention to general form, size, slant, spacing, and correct movement application, you will become a splendid muscular movement business penman in a few short months.



HAND, FINGER AND PENHOLDER STUDIES



22

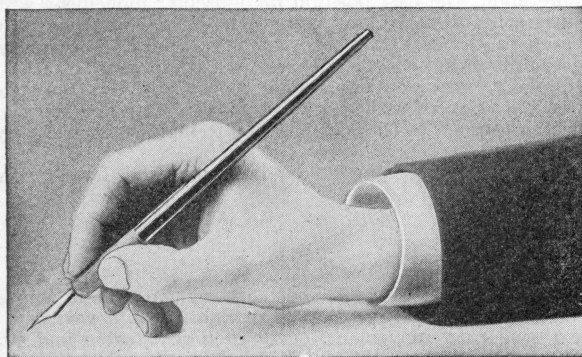
STUDY closely the illustrations on this page. In number 22 the fingers bend naturally as in repose, and their positions remain the same when the penholder is taken.

In numbers twenty-four and twenty-five, you should study the relation of the penholder to the hand. As you see, it is a little below the knuckle joint. The first finger bends naturally, and rests on top of the holder about one inch from the point of the pen; the thumb rests on the holder nearly opposite the first joint of the first finger, and the third and fourth fingers are bent, resting on the

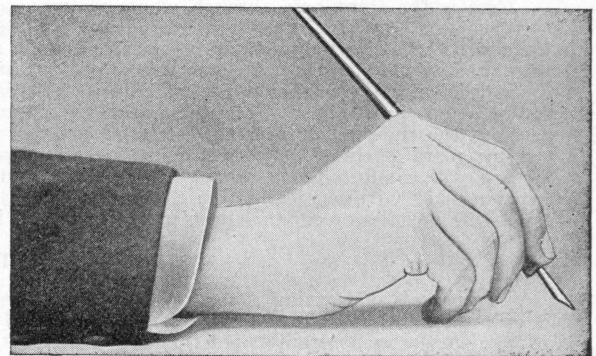
paper and forming a movable rest. Whether these fingers bend exactly as the illustrations show will depend upon their shape and length. It does not matter whether they rest on the nails or sides, if they are comfortable and can be easily used as the movable rest.



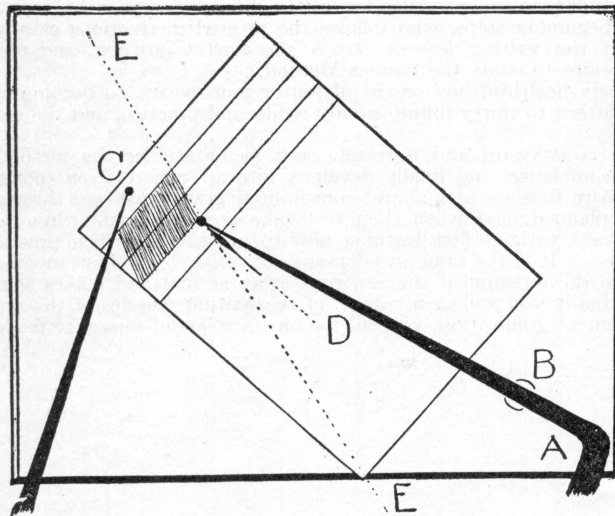
23



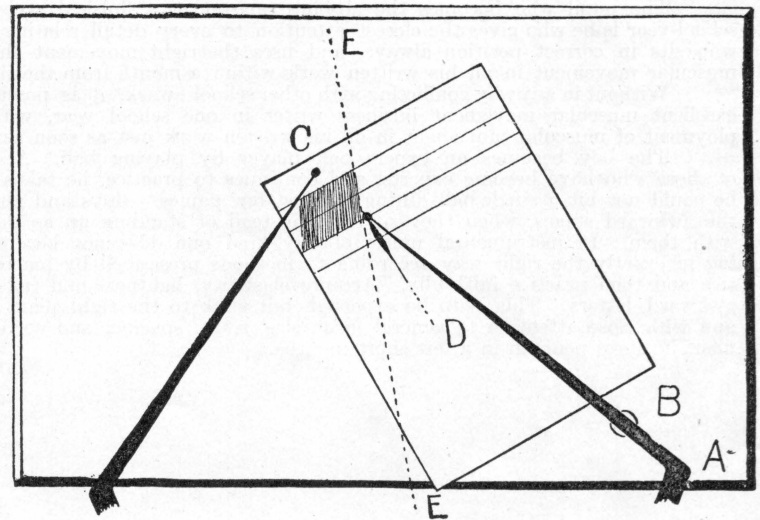
24



25



No. 26



No. 27

THESE diagrams are intended to show clearly the position of the writing paper on the desk, the relative positions of arms, paper and desk and the direction in which the pen moves to secure uniform slant. Number twenty-six is the half-side position mostly used in public schools and best adapted to them, because of the character of the desks. Number twenty-seven is the square front position.

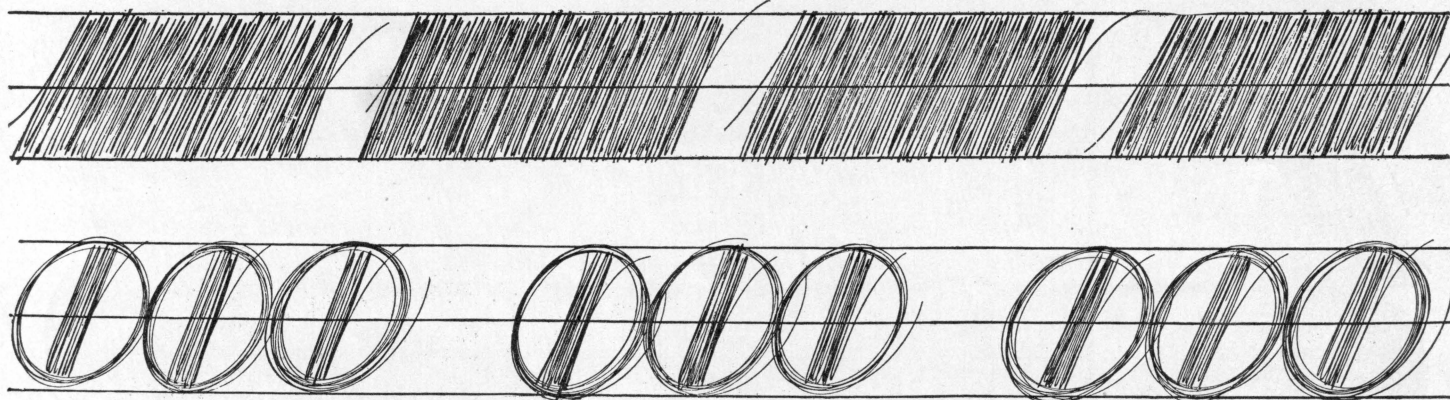
In both diagrams, A represents the square turn at the right elbow and its position on the desk, B is the muscular rest of the forearm, C the position of the left hand in its relation to the paper and the right hand, D the penholder, and E E the imaginary line between the eyes along which the pen should travel in upward and downward strokes.

With the right forearm crossing the lower edge of the paper a little to the right of the center, the pen should progress one-fourth or one-third of the distance across a sheet of paper eight inches wide, before the position of the paper is changed. Always use the left hand to move the paper. Paper of this width should be moved two or three times, in the progress of the pen across it and when the end of the line has been reached, the paper should be returned to its original position. Lift the pen before moving the paper.

LESSON 4

Now the serious work of using and applying the correct movement begins. Before attempting to make any part of drill one, review lessons one, two, and three, and give the closest possible attention to position, muscular relaxation, and penholding. Don't practice before you know how. With the left hand, move the paper to the left three times at equal intervals, in the progress of the pen across it.

DRILL 1



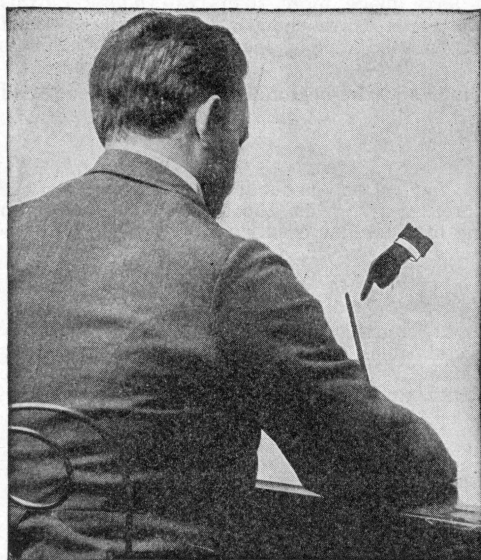
Letting the distance between two ruled lines three-eighths of an inch apart represent one space in height, any part of this drill should be two spaces high. Look at these drills until you have a good mental picture of the height, proportions and general appearance.

In connection with the straight line part of the drill, study closely diagrams twenty-six and twenty-seven on page eighteen. There is no value in this straight line exercise unless practiced with a forward and backward motion, from and toward the center of the body, with the paper held in the correct position.

If you cannot make the several parts of drill one high enough at first with pure muscular movement, practice without touching the pen to the paper until you have developed more muscular freedom.

In the second line of drill one, the traced oval should first contain six, and later, as a lighter movement is developed, ten revolutions. In this drill it will be well to make first the straight line on the correct slant, and then the oval enclosing it. This order may be changed frequently and the ovals made first. This is an important drill as it has a very specific bearing upon slant.

To the Teacher: It may be profitable for third, fourth, and fifth year pupils to spend the practice periods of one week in studying and practicing the two movement drills given in this lesson, reviewing each day everything that has gone before. Pupils in the sixth, seventh and eighth years, and in high school classes, should be able to progress more rapidly. It is not safe to say how rapidly, as that depends upon the knowledge of the teacher, the mental caliber of the pupils, their interest in the work, the length of the daily lessons, and the amount of the right kind of outside practicing that pupils do.



No. 28

Study the accompanying illustration, number twenty-eight. Notice the direction in which the upper part of the penholder points, the distance between the elbow and the side, the self-supporting position of the body in the chair, and the distance of the eyes from the paper. Do not forget that the force that moves the hand and carries the pen along without bending the fingers is above the elbow. It is not located in the fingers, hand, wrist, or forearm.

The fingers hold the pen easily and firmly without pinching; the third and fourth fingers are bent backward and form the movable rest under the hand; neither the wrist nor side of the hand touches the paper, and the arm should rest all the time on the largest portion in front of and near the elbow.

If the paper you are using has lines eight inches long, divide the page in the center from left to right with a dot; then divide the halves in the center with other dots. Beginning at the left for the straight line drill, make one hundred downward strokes to the first quarter mark, and continue in the same manner for each quarter. Thus, four hundred downward strokes, and, of course, an equal number of upward strokes should be made in the four sections extending across a line. See drill one; page nineteen.

COUNTING TO REGULATE MOTION

In developing light, uniform motion in class penmanship practice, counting is important. It makes the work more interesting, tones down the movement of the naturally nervous pupil, acts as a constant spur to the habitually slow boy or girl, and keeps the indolent student busy. In the oblique straight line and the oval exercises given in drill one, the downward strokes only should be counted. The other parts of the drills, being what are termed connective lines, are not counted.

ABOUT SPEED

Speed is so important in the development of good writing that it should receive close attention in all practice work until correct speed has become a habit. Too much speed is just as bad as too little. Correct speed forces a light, firm, line; too little speed results in shaky tremulous lines, while excessive speed means irregular letter formation.

If you develop a light, firm, elastic motion, and the proper degree of speed in straight line and oval making you will find the work of the following lessons comparatively easy.

The straight line and oval exercises in drills one, two, and three should be made at a speed of two hundred downward strokes to a minute; one hundred in one-half minute and then move the paper.

The most convenient count for continuous straight line or oval exercises as given in drill two is 1, 2, 3, 4, 5, 6, 7, 8, 9, 10—1, 2, 3, 4, 5, 6, 7, 8, 9, 20—1, 2, 3, 4, 5, 6, 7, 8, 9, 30—1, 2, 3, 4, 5, 6, 7, 8, 9, 40—1, 2, 3, 4, 5, 6, 7, 8, 9, 50, continuing until two hundred has been reached. Until correct speed habits have been developed, the second hand of a watch should be used as a guide.

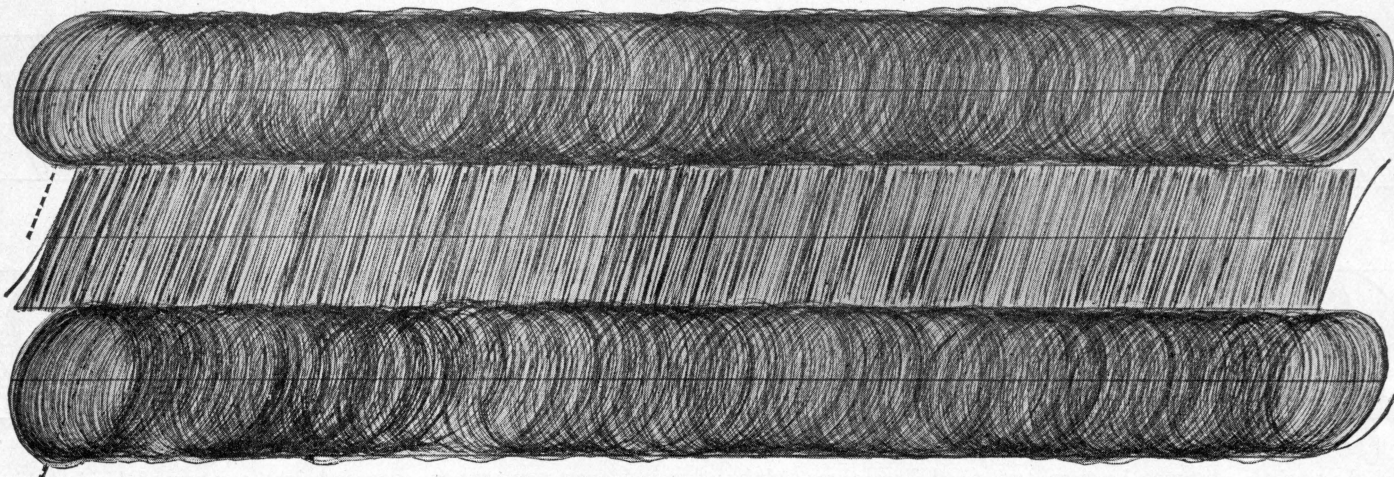
A few minutes in the right way are worth more than hours of practice in the wrong way.

PALMER'S PENMANSHIP BUDGET

LESSON 5

Begin this lesson with a review of position, and movement without the penholder. At least five minutes should be devoted to energetic practice of the straight line and oval drills in this way.

DRILL 2



Do you see the dotted lines at the left in drill two? They are to show you the general direction in which the pen moves in making the downward strokes.

ABOUT SLANT

Slant needs no special study, but will take care of itself if the instructions have been studied and heeded. Especially is this true in relation to the position at the desk, the position of the paper and arms on the desk, the relation of each to the other, and the changing of the paper with the left hand, to keep it in the right position in regard to the desk, body and arms. See diagrams—page eighteen.

If the position is correct, and if all downward strokes are made toward the center of the body, each pupil will develop uniform slant, though different pupils may develop individual slants. Following the same rules, and practicing at the same time under similar conditions, different slants result, because of the variations in length of arms, and other physical conditions. The degree of slant is not a matter of grave importance so long as each writer develops uniform slant in his own writing.

In drill two, see how many compact ovals you can make with one dip of ink, and try to develop a motion so light and elastic that you will soon be able to make from five hundred to a thousand, and one thousand or more on a line eight inches long.

Many young pupils have developed such control of muscular movement that they have made more than two thousand ovals with one dip of ink, in a space not more than eight inches long. Indeed, one boy of twelve made three thousand within the limits of a page eight inches across, maintaining a uniform speed of two hundred to a minute. The pen used was of the ordinary large business variety.

Skill in oval making should be developed gradually from day to day, as two or three minutes at the beginning of each practice period are devoted to ovals.

LESSON 6

Each practice period should begin with a review of position, careful study of the arm, fingers, and penholding, and practice of the preceding movements without touching the pen to the paper. While going through these preliminary drills, the eyes should travel up and down the arm from finger-tips to elbow, and the student should be sure that the writing machine has been carefully adjusted, and is in perfect working order before the pen touches the paper.

PREPARATORY MOTION

Read the following carefully until thoroughly understood. It is of especial value to beginners. Before making the oval drill or attempting any part of it, move the pen in the air rapidly over the path of the first oval several times. While doing this, watch closely the movement of the muscles of the arm. While the pen is moving rapidly, and without checking its motion, let it strike the paper. The force thus gathered will compel light, quick action, break up finger motion, give smooth lines, and aid form building.

FORM BUILDING

The compact oval is the repeated form of a large capital O. Keep this constantly in mind, and learn at once to criticise it with special reference to the slant, width, and general formation of a capital O a little more than twice the size used in writing.

Mind and muscle must work in perfect harmony to secure the best results.

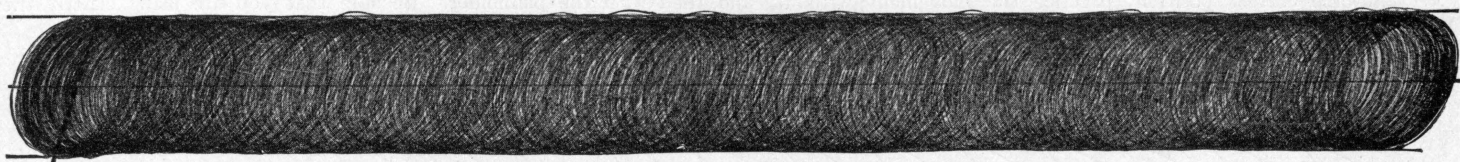
Before beginning the practice of any drill or letter, study its form closely, part by part, and as a complete whole. In what direction does the pen move to make the first line? See that the pen moves in that direction before coming in contact with the paper. Be sure that the speed is neither too fast nor too slow, but such as will make two hundred complete ovals to a minute. Do not guess about the speed, but use a watch.

If the oval is too wide, it is because of too nearly circular motion, and you should use more of the forward and backward motion of the straight line exercise. If too narrow, it is because too much of the straight line motion was used, and the movement should be more nearly circular. Remember the connection between mind, muscle and motion.

When the oval is too narrow, repeat to yourself, "Wider, wider, rounder, rounder, rounder, rounder," until it is wide enough. If the oval presents a back slant appearance when finished, it is because the downward strokes were made toward the right elbow instead of the center of the body.

On the other hand, if the oval slants too much, it is because the downward strokes were made toward the left shoulder instead of the center of the body—always providing that instructions relating to position have been strictly followed.

DRILL 3



mine mine mine mine mine
 mine mine mine mine mine
 uses uses uses uses uses uses
 uses uses uses uses uses uses
 sell sell sell sell sell sell
 sell sell sell sell sell sell

When pupils make the ovals fairly well, they are ready to begin to apply muscular movement to words and sentences. The ovals given above are twelve-sixteenths of an inch high, and the letters in the word "mine" (called minimum letters) are about one-twelfth as high, or one-sixteenth of an inch. Thus, these ovals are twelve times as high as the minimum letters; therefore little force is required to make a minimum letter, compared with the muscular effort used in making ovals. To make the m and n round at the top, the over motion must be used, while to make the connective lines, the i and e, the use of the under motion is necessary. In the words "uses" and "sell" the under motion is used in forming the first lines in all letters as well as in connective lines. The speed should be such as will permit good formation, and produce sharp, clear-cut lines.

Good practice speed for these words is "mine," eighteen; "uses," twenty; and "sell," twenty-two, to the minute. These words should be practiced now until they can be written well, and should be reviewed frequently. Practicing them at this stage with muscular movement will give students confidence and should encourage them to use constantly, muscular movement in all written work. Other easy words may be selected from the manual and practiced occasionally.

LESSON 7

Begin, as usual, with careful study of the writing machine, adjust it carefully and test the movement. Then practice the two space compact oval in drill three.

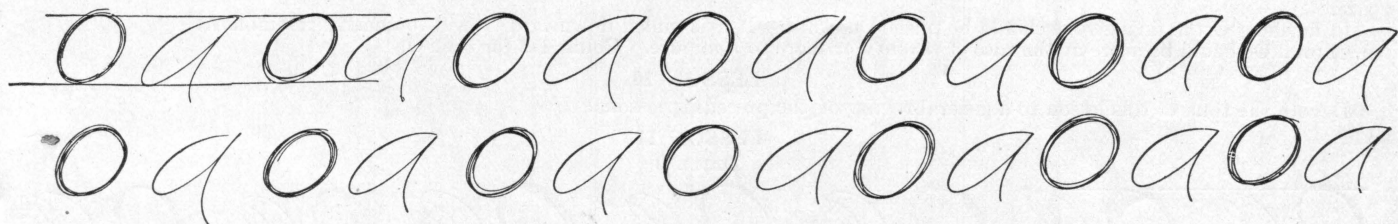
DRILL 4



In drill four the special object is to develop a uniform, continuous motion. Preparatory to the first oval, the movement should be tested by carrying the pen rapidly in the air, the arm resting and the hand in a good writing position. Without checking the motion, the pen should be brought to the paper, thus forcing it to make sharp, clean cut lines. In passing from one oval to another, the pen should be lifted from the paper at the base line without checking the motion, should swing below the base line to the right and to the beginning of the next oval, a uniform speed being maintained throughout. Thus, the motion is continuous and no shaky lines are possible. Move the paper with the left hand after each group of six.

Students should study the above instructions in connection with the oval practice until fully understood. These instructions are important, having a direct bearing upon all practice of capital letters.

DRILL 5



Drill five is what we term a forcing movement drill, and is one of the best for the beginner to practice.

In the direct traced oval make six revolutions to a count of "1, 2, 3, 4, 5, 6," lifting the pen at the base line on the sixth count without checking the motion and swinging it in the air to the beginning stroke of the capital A. Thus the student will be forced from a slow, lagging movement to one that is elastic and rapid. The form may not be entirely satisfactory at first, but it will improve rapidly if this process is continued long enough and frequently repeated.

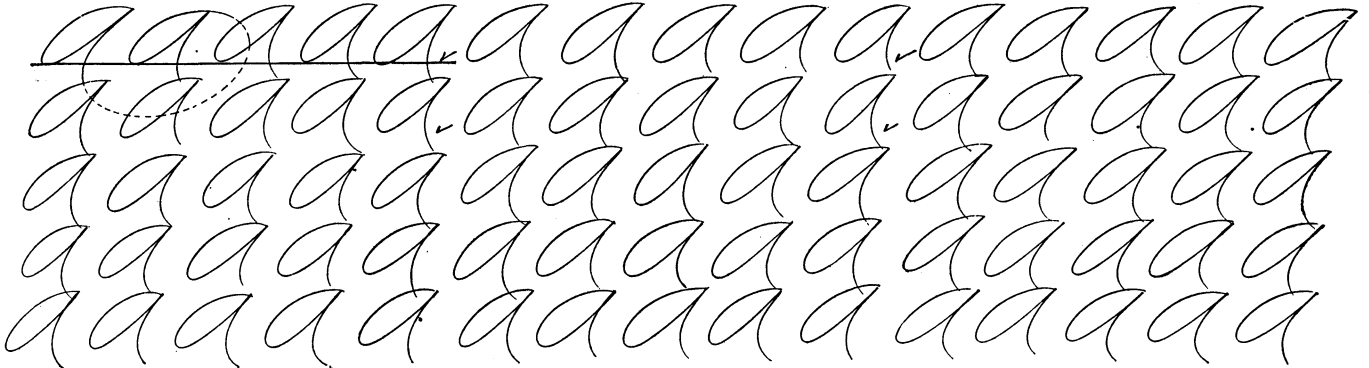
The rate of speed should be about twenty complete traced ovals, and as many capitals to the minute.

Before beginning to practice, count the ovals and letters. There are seven of each. You are expected to make the same number on a line of equal length.

LESSON 8

Assume correct position; practice the movement without, and then with the penholder. Be sure that you are using exactly the right movement, and practice the two-space compact ovals two or three minutes at the rate of two hundred to a minute. (Drill three.)

DRILL 6



When two lines are connected in an angle, a positive stop at the point of connection is necessary. This principle applies to the top of capital A where the upward and the last downward strokes are joined. This stop is such a small fraction of a second in duration that it can hardly be detected. Without the stop at the top of capital A a loop will be made. To emphasize this stop in connection with capital A the following conversational count has been developed. "You stop, you stop, at the top, you stop every time at the top. How long do you stop at the top? Not long, but you stop every time at the top. What for, what for, what for? Oh! To close them up to close them up, to close them up, and repeat." Other conversational counts that may be used with capital A are, "Roll the arm on the muscle; see it roll on the muscle; slide the hand on the fingers, see them slide, over the paper, make them glide." Make your letters the same size as in the drill, and begin each letter as the pen moves downward. Make capital A in groups of five, and move the paper a little to the left after each of the first two groups as indicated by the check mark. When the third group of five has been finished, move the paper to the right to its correct position for beginning a line. Learning to move the paper in this and in other drills is very important. There are three groups of five, making fifteen letters to a line in drill six, and five lines—seventy-five letters should be made in a minute.

The dotted line between the first and second letters shows the path over which the pen should move without touching the paper, in passing from one letter to the next. A count of ten should be used in each group of five, and the count for each line should be 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper. In beginning every practice period hereafter your program should be the two-space compact oval, one minute—two hundred ovals—and capital A, at a speed that will produce at least sixty-five and very soon seventy-five in a minute. For the present, three minutes could very profitably be spent in repeating the capital A with an easy, swinging, rhythmic motion. Select your best capital and compare it with the models, giving close attention to size, slant, width, distance between letters, and the beginning and finishing lines.

If muscular movement is taught to pupils of the first and second year primary classes according to the Palmer Method Plan, they will enter the third year of their school life well prepared to use the movement in all their writing. If pupils in classes from the third to the eighth year inclusive have copies of this manual, study it closely, and follow it absolutely in daily practice under teachers who have mastered the lessons before attempting to teach them, rapid improvement will be evident from week to week, and the ideal in rapid, easy, legible writing, will soon be attained.

LESSON 9

DRILL 7



Do not neglect the compact oval practice; one line across the paper will no doubt be enough if very compact.

The method of practice in drill seven should be the same as in capital A, drill five. After each traced oval lift the pen while in motion, swinging it below the base line and around to the beginning point of capital O without checking it. Drive the pen rapidly and bring the muscles of the arm into active play. First make ten revolutions for the traced oval, gradually decreasing the number to six; count six for the ovals and two for each capital O.

DRILL 8



This capital O is very popular with many excellent business penmen and teachers of modern writing. Study the letter and make a mental photograph of it. Note particularly the curves of the left and the right sides; also the loop at the top, its general direction and size.

In finishing O the final stroke should be pushed upward. If it is pulled downward, it will too nearly resemble A. Capital O should be made at the rate of seventy or more to a minute. Count 1-2 for each O.

LESSON 10

Devote the time of this lesson to a general review of the preceding lessons.

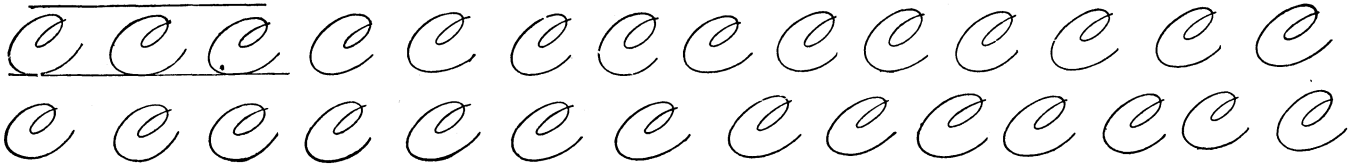
LESSON 11

DRILL 9



The plan of practice for drill nine should be the same as for drills five and seven. The count should be 1, 2, 3, 4, 5, 6,—1, 2, and repeat. No matter what may precede capital C, when the pen comes in contact with the paper in the beginning line it must move downward in the direction of a left curve.

DRILL 10

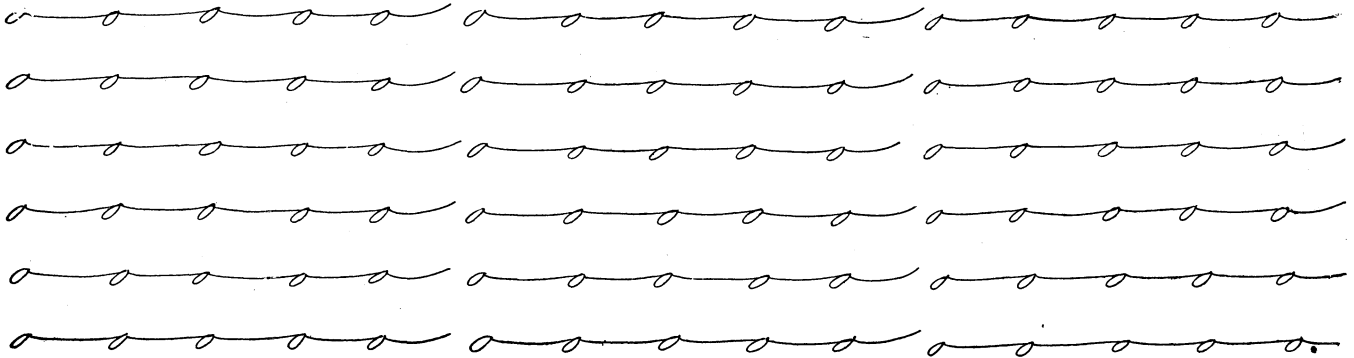


How many are there on a line? Count them. Swing the pen in the path of a C several times before making the first letter; in fact, aim before you shoot.

Lift the pen from the paper while in motion in finishing a capital; continue the motion with the pen in the air and bring it to the paper to begin the next capital—all without checking the motion. Make about seventy letters to the minute. Count 1-2 for each C.

LESSON 12

DRILL 11



See instructions for drill eleven on the following page.

Hereafter each lesson should begin with practice of the compact two space oval, drill three; drill six, and drill eleven, and there should be frequent reviews of the other drills so far practiced.

In the large oval drill and its modifications in capitals A, O, and C, the motion has been mainly forward and backward, while that used in the connected small o drill is mainly toward the right, developing the lateral movement. If too much driving force from above the elbow is used, the letter will be too large. If the position is just right, the least possible force will drive the hand far enough to form the o. The line connecting the letters should be as nearly straight as is possible to make it at the required speed. If too pronounced an under curve is used in the connective lines, the result will be a form more nearly resembling small a than o.

In this style of writing, small o, and letters in its class should be one sixteenth of an inch high. The letter in this drill is of that height, and it should be used as a basis of comparison in determining the height of the other minimum letters; a, c, i, m, n, r, s, u, v, w and x. Small r and s may be made one-fourth higher than the other letters in the minimum class.

Wherever there is an angular connection, as in closing small o at the top, there must be a checking of the motion at that point; in fact, a stop. The closing of o is so quickly done that the stop can hardly be seen even by the closest observer.

To the Teacher: In connection with this drill we urge teachers who have never tried the plan to use what we term a conversational count. In passing from desk to desk, criticise the work in correct rhythm. Suppose one student is making o too large, another not closing it at the top, another using a slow, dragging movement, another making a narrow, flat letter, and still another bending over his desk too far. The criticism would be as follows: "Make it smaller, make it smaller; close it up, close it up; you stop at the top, you stop, you stop; every time, at the top. How long? Not long; but you stop, every time at the top. Slide along, slide along; round o, round o; sit up, sit up." Each criticism or admonition may be repeated until the error has in a measure been corrected. The influence will not be lost upon the rest of the pupils, but those who have been making the same errors will, almost unconsciously show marked improvement.

A speed of ninety or more to a minute should be developed and maintained. Ninety in a minute is by no means fast, but while, permitting good form, it is fast enough to force light motion.

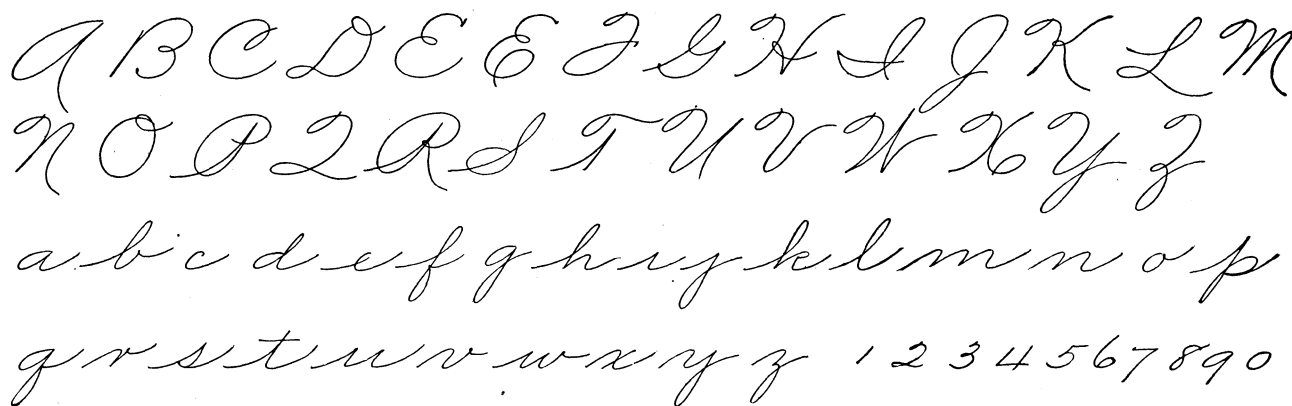
In drill eleven, there are three groups of five letters in a line, and there are six lines in the drill, making ninety letters. These should be made in a minute, and that should be the practice speed. As in capital A, the plan is to make each group to a count of ten, and then move the paper. For an entire line the count would be 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper. The conversational count may be fitted nicely to the rhythm of the count of ten. Hereafter, drill eleven should be practiced with the two space compact oval, and drill six at the beginning of each practice period. Always make these the opening drills in every lesson.

LESSON 13

Make this a general review lesson.

The Palmer Method is a text book on practical writing. The instructions should be studied, digested and followed.

SPECIAL STUDIES OF THE CAPITALS, SMALL LETTERS AND FIGURES



Students who have studied and followed the explanations, suggestions, and instructions so far, will have sufficient control of the muscular movement to master easily the letters on this page.

Those who have not been thorough in studying the instruction and practicing the drills should review. Nothing less than failure can follow superficial study.

The capitals, small letters and figures are given at this point for convenient reference, and an effort should be made hereafter to employ these forms in all the written work.

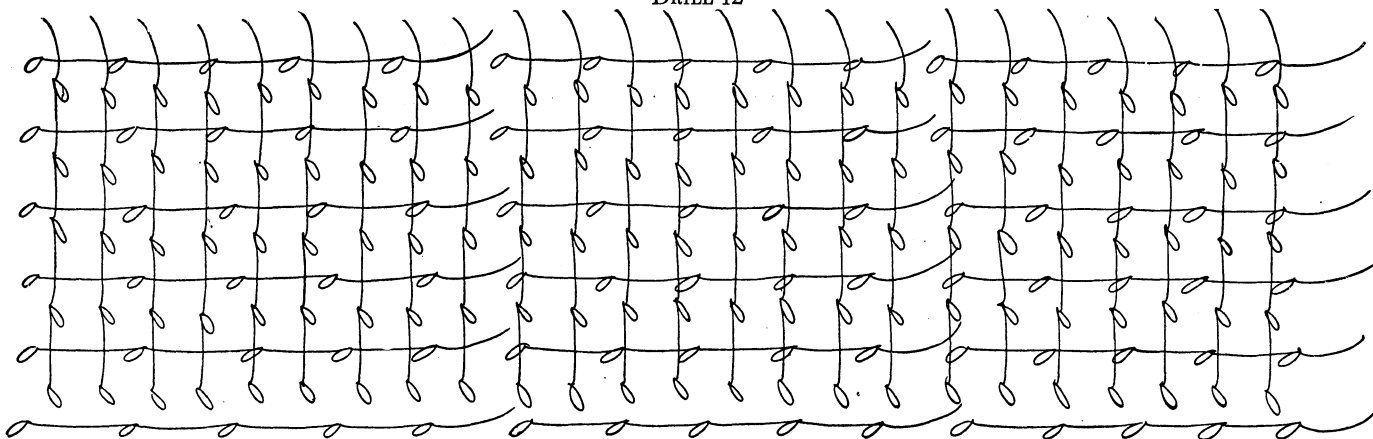
One lesson each week should be devoted to special study and practice of these forms until mastered.

Capitals, small letters, and figures will all be taught thoroughly in the following lessons.

A few minutes in the right way are worth more than hours of practice in the wrong way.

LESSON 14

DRILL 12



Cross line practice is very helpful in developing light, elastic, gliding motion. First make the letters on the lines; then turn the paper and make them across.

LESSON 15

MORE ABOUT COUNTING

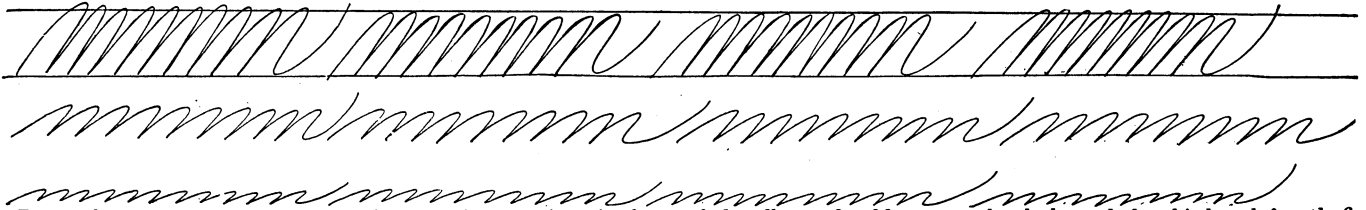
In writing, as in music, regularity of movement is an important factor. A jerky, spasmodic motion is to be avoided, and successful teachers of writing have found that some method to mark the time of making parts of letters is helpful. Some use a metronome, some a chalk box and a ruler, others musical instruments; but we prefer that wonderful machine, the human voice, and a process of counting to fit the letters. In individual home practice the counting process is of as much value as in the schoolroom, and pupils should learn to use it.

When a letter is poorly made, it may be due to one or all of four causes—first, the position may be poor; second, the muscles may be rigid, preventing easy action; third, the mind may not have a good picture of the form; and fourth, movement direction may be wrong. As an example, when small m and n are made too sharp at the top, it is because there is not enough over-motion.

The special object of drill thirteen is to develop the over-motion for m and n. As you practice this drill, count 1-2, 3-4, 5-6, 7-8, 9-10 for each section, or use a verbal count as follows: Over, over, over, over, over, light, light, light, light, light.

In the first row, the exercise should occupy the full space between ruled lines; the second should be one-half as high; and in the third, the height should be the same as small o, one-sixteenth of an inch.

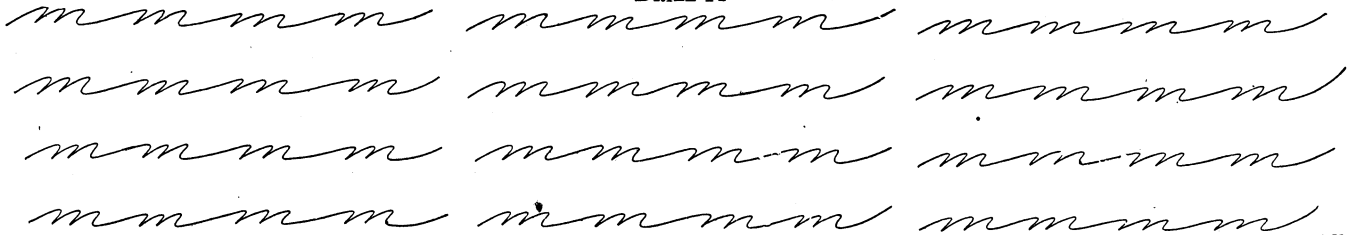
DRILL 13



Remember that the larger part of the right arm just in front of the elbow, should rest on the desk, and the third and fourth fingers of the right hand be bent well under; that the position of the pen in the hand must be comfortable and the right arm well out from the side. Now push the hand forward and backward to test the freedom and movement power. If the muscles move easily, let the pen touch the paper, moving lightly and rapidly. About twelve completed sections of the first line should be made in a minute, fourteen of the second, and sixteen of the third.

LESSON 16

DRILL 14

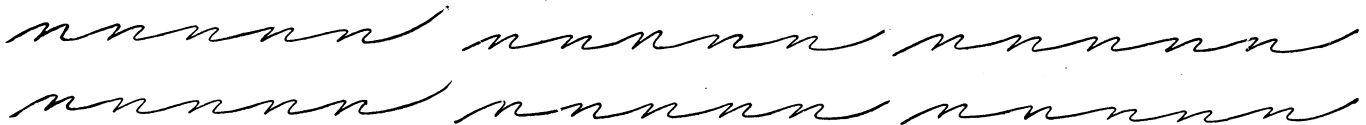


Test the movement by tracing the first stroke in the air. Start the motion below the base line, and as the pen moves rapidly upward let it strike the paper at the beginning point. Drive the pen through the exercise rapidly and lightly. Make four connected m's before lifting the pen, and three such groups across a line. You will make the letters too large, irregular, and awkward at first, and will have trouble with the union (connecting lines), but keep right on. Make the four lines in a minute and move the paper after each group. As taught in drill thirteen, lesson fifteen, the parts of small m are made with over-motion, but to use an over-motion between letters would give no connective line and hence no dividing line between the letters. Keep in mind as you practice, that the over-motion makes the parts of m, and that the opposite or under motion forms the connecting lines. You may count 1, 2, 3, or slide, 2, 3, or over, over, under. Drill fourteen should be practiced a minute or more at the beginning of each practice period. Four drills have now been suggested for use at the beginning of every practice period. They should be practiced, not only in the beginning stages, but until the entire course has been mastered. These drills furnish the very best movement exercises, and at the same time give the right kind of practice in form building. Students who thoroughly master them in size, form, and speed application will find the remaining drills easy. Teaching as it does the correct use of the under motion in connecting letters, small m is perhaps the most important of the four.

LESSON 17

From this point each lesson should open with the compact two space oval, drill eleven, small o, and drill fourteen, small m. It will pay to devote from three to five minutes of each practice period to these three drills.

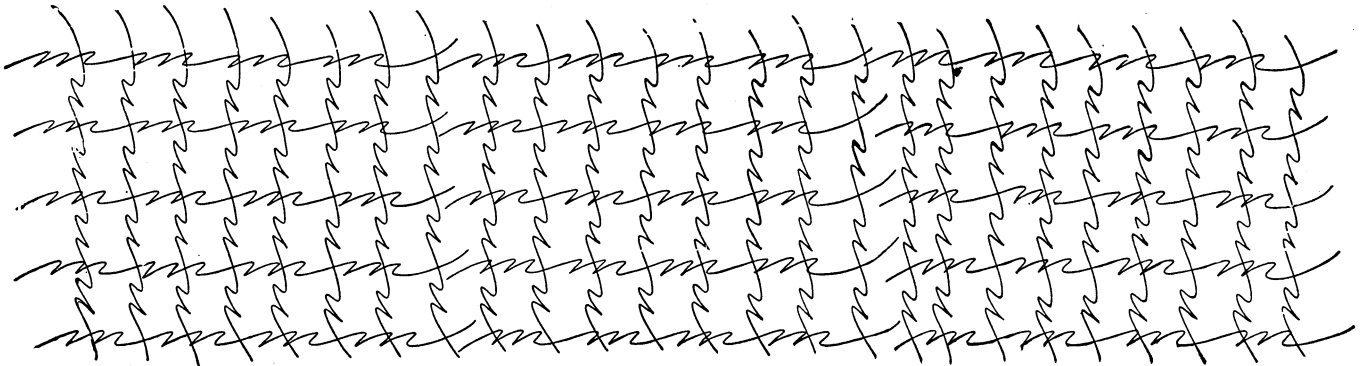
DRILL 15



For small m, a count of three is used; and in n, a count of two. Thus, the count for drill fifteen will be 1, 2, 1, 2, 1, 2, 1, 2, etc., or for five connected letters, 1-2, 3-4, 5-6, 7-8, 9-10. The speed should be the same relatively as in the small m drill.

LESSON 18

DRILL 16

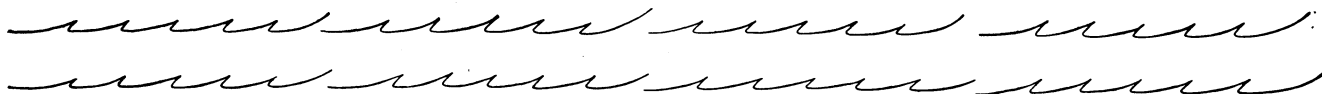


Make the small m's in groups of four, three groups to a line, and five or more rows; then turn the paper and make groups of small n's. Make frequent comparisons with the drill as you practice.

PALMER'S PENMANSHIP BUDGET

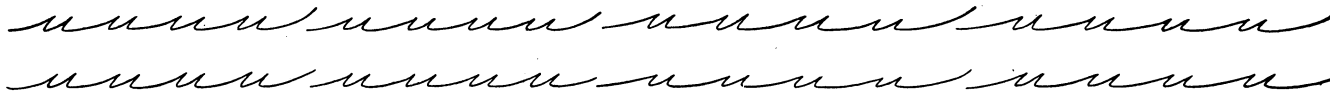
LESSON 19

DRILL 17



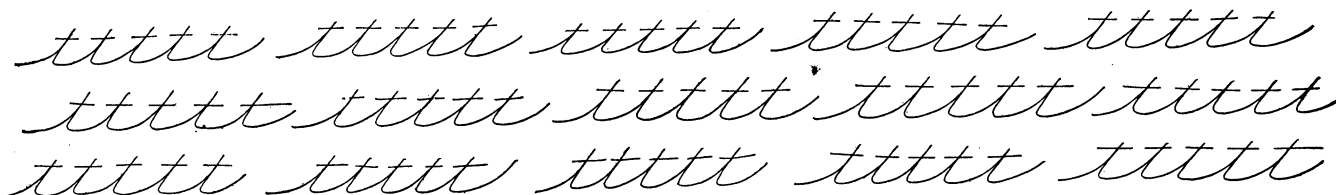
Small i being made entirely with an under motion, has a sharp point at the top. Count 1, 2, 3, 4, 5 for each group; make the downward as light as the upward strokes and try to make them equal distances apart.

DRILL 18



A space in width is the distance between the points of small u. This is sometimes called a lateral space. For each group of four connected letters count 1-2, 3-4, 5-6, 7-8.

DRILL 19



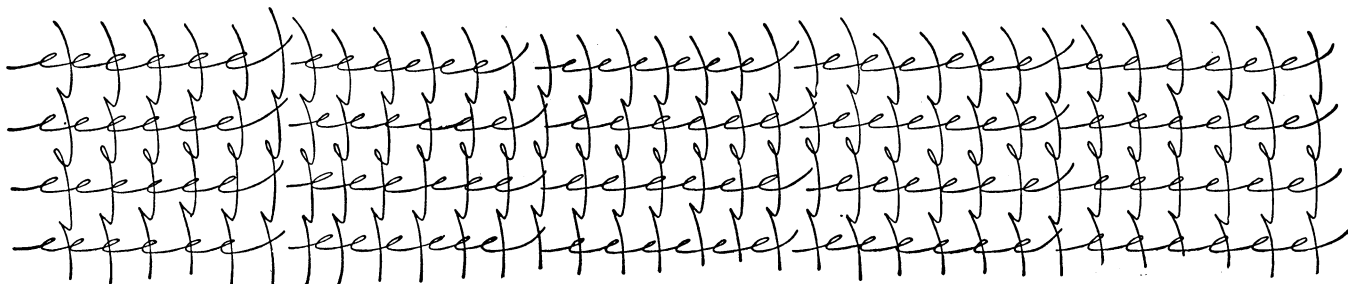
Extend small i about two and one-half times its height, cross with a short horizontal line, and the result will be small t. An effort should be made to bring the upward and downward strokes of small t together at the top, but if a very short narrow loop is sometimes made as a result of rapid movement, it will not conflict with legibility. The small t should always be a little shorter than the small l and its companions, b, h, k, and f. The practice speed for t in groups of five is, twenty groups, or one hundred letters to the minute. There is no special value in this letter as a movement drill, but a little practice of it in group formation, will be an aid to its mastery.

As you gain more control of the muscular movement, you should be more skillful in its application, and the result should be constant improvement in form, spacing and uniformity of size. Use your eyes constantly, comparing your letters with the drills you are trying to imitate; do your best, and rapid improvement is sure to follow.

LESSON 20

After the usual practice of the compact two-space oval and the small m and n, review lesson nineteen.

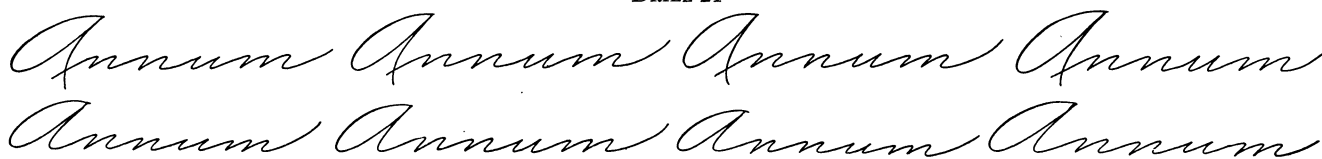
DRILL 20



The count for small e in groups of six, is 1, 2, 3, 4, 5, 6. Try to make the letter but one-sixteenth of an inch high. For purposes of comparison, it would be well occasionally to make rows of small o's and m's on lines close to your small e drills. The three letters should be of the same height. Making small e in groups of six, twenty-three groups, or one hundred and thirty-eight letters, should be made in a minute.

LESSON 21

DRILL 21



Wrong practice will lead you in the wrong direction. The instructions tell you how to practice.

PALMER'S PENMANSHIP BUDGET

Study capitals M and N closely before trying to make them. Compare their parts in relation to slant, height, and width. Your attention is particularly directed to the finishing lines in M and N. Dropping this line below the base, and lifting the pen without stopping the motion, forces freedom, continues the rotary motion, and develops an automatic movement preceding and following each letter, so that the motion is continued, even when you are not actually forming the letters.

The capital M should be made in a count of 1, 2, 3, 4 at the rate of thirty a minute, and capital N in a count of 1, 2, 3 at the rate of forty a minute.

LESSON 26

Review lessons twenty-four and twenty-five.

LESSON 27

Perhaps you have forgotten something; perhaps you were about to begin your practice of drill twenty-eight without the review of the compact oval, and small o and m. If so, do not forget again.

DRILL 28

Moon Moon Moon Moon Moon Moon Moon
Moon Moon Moon Moon Moon Moon Moon

In penmanship, constant repetition is essential, and in connection with drill twenty-eight the best results will be secured by practicing the word several minutes. We prefer to have students at first use the style of capital given in the first line, in which the finishing stroke is carried below the base, and the pen lifted from the paper before the small letters are made. Later the final stroke in capital M may be connected directly with any small letters following, as in the second line. You are expected to write six words on a line, as in the copy, writing from fourteen to seventeen a minute.

To the Teacher: If you have studied the lessons in advance, have practiced the different drills and mastered them before giving them to your students, a good plan to follow in word-practice is sometimes to sit at your desk, or a pupil's desk, writing the words with the students, and spelling as you write. Thus: M-o-o-n, M-o-o-n. This will enable you to help your boys and girls to master the correct speed, and to secure uniform motion.



LESSON 28

DRILL 29

Noon Noon Noon Noon Noon Noon Noon
Noon Noon Noon Noon Noon Noon Noon

Make a few lines of capital N as a movement drill before practicing the word Noon. Repeated letters and words should always be considered movement drills. Strive for a firmer, lighter motion constantly. Examine all letters and words practiced with special reference to firm, smooth lines, their direction, size, distances between letters, height and width of the different parts, connecting lines, the finishing lines in the final letters, and every little detail.

Make from fifteen to eighteen words a minute.

LESSON 29

FOR STUDY AND COMPARISON

aaaa aaaa aaaa
A dddd dddd dddd
qqqqqqqq qqzzz qqzzz qqzzz
zzzzzz zzzzzz zzzzzz

Small a is, in the main, a reduced copy of capital A, and the first parts of small d, g and q are identical with it. Fix the resemblance in the mind; it will help you. In business writing it is best to make the looped small d. It is just as legible as the stem and can be made more rapidly. The loop below the base line in small g should be made without finger motion. We favor the blunt style of small g and y at the end of words, and this ending should be shorter than the loop. Fix in your mind the length of this abbreviated g. Small q is a little shorter below the base line than g. The g ending bluntly below the base line, is just like the figure nine.

DRILL 30

aaaaa aaaaaa aaaaaa aaaaaa
 aaaaaa aaaaaa aaaaaa aaaaaa
 aaaaaa aaaaaa aaaaaa aaaaaa

It will pay you to practice the small a drill a great deal. Try to make a half-dozen or more lines of letters as small and as uniform as the copy. Students should not forget to study the copy constantly and to make frequent comparisons of their work with it. A count of 1, 2 should be used for each small a, and in connecting five letters it is a good plan to count 1-2, 3-4, 5-6, 7-8, 9-10. Small a in groups of five should be made at the rate of seventy a minute.

LESSON 30

DRILL 31

dddd dddd dddd dddd dddd
 gggg gggg gggg gggg gggg gggg
 gggg gggg gggg gggg gggg gggg

Reckoning small o, one-sixteenth of an inch high, as one space, small g should extend three spaces, or three-sixteenths of an inch below the base line, while the loop of q and abbreviated g should extend two spaces below.

The loop of d extends about two and one-half spaces above the base.

Writing which is good in other respects is often spoiled in the written page because the loops are too long, extending into the lines above and below.

The count for each letter in groups of four should be 1-2, 3-4, 5-6, 7-8, and the speed should be: small d, from sixty-four to sixty-eight; g, from sixty to sixty-four; and q, about fifty-two to the minute.

Are you studying the instructions? They tell you just how to succeed.

LESSON 31

DRILL 32

gadding gadding gadding gadding

Review lesson thirty before you study and practice this drill.

If you use your eyes to good advantage, you will see that the first g begins one space above the base line, there being no initial line starting from the base; also that the first parts of small g and d are of the same height as a, o, m and n, to which special reference has already been made. Practice speed, twelve words in a minute.

LESSON 32

The basis of the extended loop letters, b, f, h and k, is small l. These five letters should extend the same distance above the base line. The practice of small l should be thorough now, and it should be reviewed often. In fact, it would be well to add it to the group of compact ovals, and small m's and o's, to be practiced at the beginning of each lesson.

Height—Reference has already been made to one-sixteenth of an inch as representing a space in height for the minimum (one space) letters a, c, e, i, m, n, o, u, v, w and x. The small r and s are in the same class, but are made a quarter space higher than the others.

These minimum letters should always be used as a standard of one-space measurement to regulate the height of all other small letters. On that basis small l should be four spaces—four-sixteenths, or one-fourth of an inch high. As there are six-sixteenths of an inch between the ruled lines in the practice paper generally used, and in all the Palmer Method practice paper, there should be two-sixteenths (one-eighth) of an inch between the top of the loop and the ruled line above.

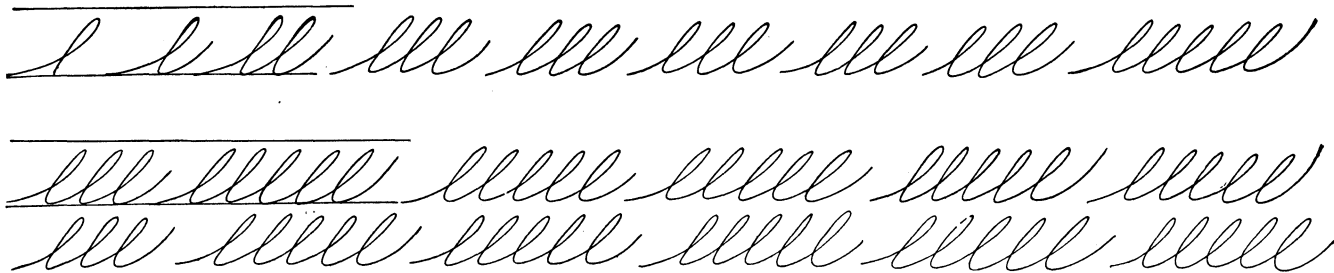
It should be remembered that a space in height is the height of the minimum letters in the style you are practicing. As an example, in copy books used in former years, the one-space letters were one-eighth of an inch, or twice as high as in these lessons. The loop letters were three spaces, or three-eighths of an inch high, which is two-sixteenths of an inch higher than the loops in these lessons.

Movement Used—In business writing, all loops below the line should be made with pure muscular movement. In making those above the line, the fingers should be relaxed, and as the arm slides forward, a slight extension of the fingers will help to make the upper part of the loop. The combination of the two movements is perfectly natural to most hands, and little encouragement need be given to the use of the fingers. The student must guard against using much of it. Keep an eye on your wrist to see that it slips forward and backward in unison with the other movements. Under no circumstances allow the fleshy part of the hand in front of the wrist to touch the paper.

Cautions—You will find your first difficulty in getting enough curve on the upward stroke. A half hour's determined practice will do much to overcome this. Keep the paper at such an angle as will make the forward strokes straight toward the middle of the body. Above all, preserve unity in height, in slant and in spacing. Do not shade.

PALMER'S PENMANSHIP BUDGET

DRILL 33



There is a slight check in the motion on the downward strokes, but no pause at the base line. After a little practice, loops as good as the above should be made at the rate of from one hundred to one hundred and twenty-five to the minute. The count in groups of five is 1-2, 3-4, 5-6, 7-8, 9-10—two for each letter.

LESSON 33

DRILL 34



More study, more practice. Study and practice should be constant companions in developing good writing. One without the other will lead to one-sided results. Don't be one-sided.

Drill thirty-four offers good movement practice. Close observation will indicate just how it is done. The small traced oval is about one-half the capital in height, and the upper loop is one-half the entire height of the letter. If you have a sharp eye and a responsive mind, you have been able to grasp these details without any suggestions, and you have gone further. You have noted the curve in the main downward stroke, the flatness of the lower loop on the base line, and the dropping of the finishing stroke below the base.

The count for the traced oval should be six, and two for L, as follows, 1-2-3-4-5-6, 1-2. This exercise should be made ten times on a line, and two lines—twenty exercises a minute. The count of one-two for the capital L should be a little slower than for the ovals.

A few minutes in the right way are worth hours of practice in the wrong way.

DRILL 35



Swing for the L, swing for the L, swing for the L. In other words, study the letter closely, and swing the pen in its direction a few times before making it. The first line starts about one-half the distance from the base to the top, and dips under; the upper loop is one-half the entire length of the letter, the lower loop rests on the base line, and the finishing line is carried below the base. This letter makes one of the best movement drills so far given. After each group of five the paper should be moved.

The count is 1-2, for each letter, or slide two, or slide L, or swing L. From fifty to fifty-five should be made in a minute.

LESSON 34

Review lesson thirty-three.

DRILL 36

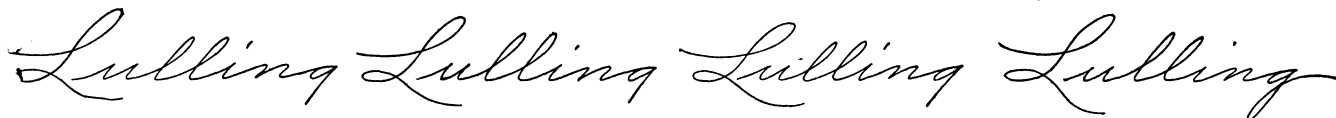


Study, practice and compare.

Begin small a at the top just as it is in the drill; make the abbreviated g short below the base line, and be sure to write four words to a line. Practice speed ten to twelve words a minute.

LESSON 35

DRILL 37

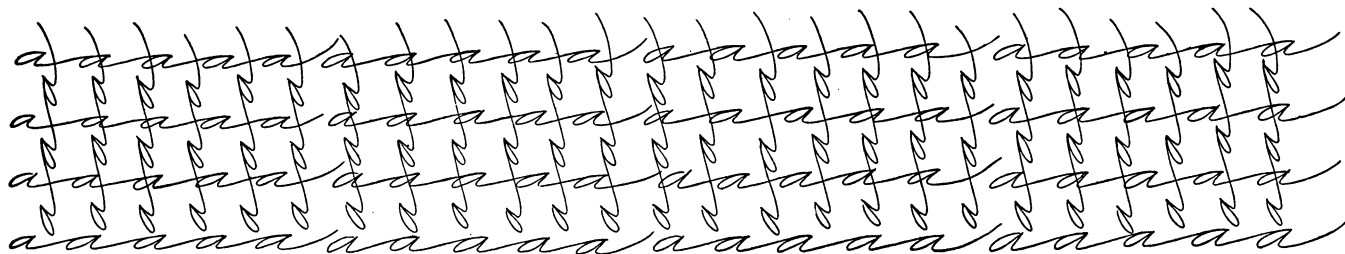


Write two lines and then make careful comparisons with the models. Are your small l's shorter than the capitals; are both l's the same height; and do they cross one space above the base? Compare slant, the parts of letters and letters complete. Study the spacings between the letters, and try to show improvement in each line. Practice speed the same as for drill thirty-six.

You cannot fail, if you study the instructions and follow them.

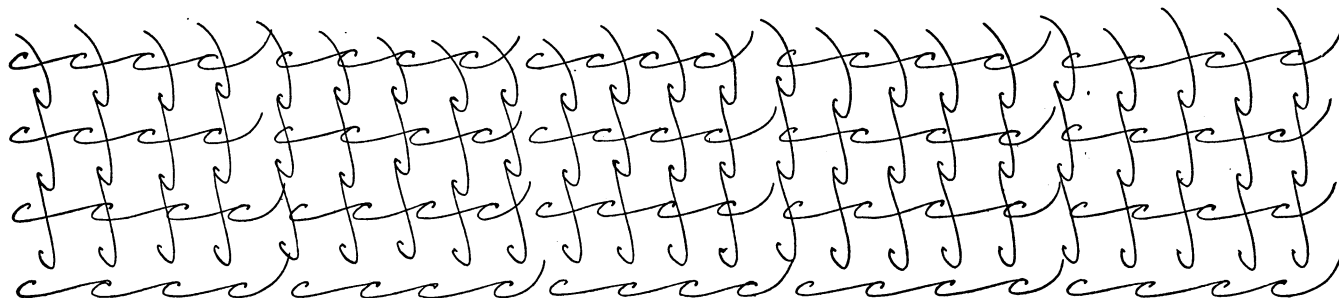
LESSON 36

DRILL 38



Small a should be reviewed frequently as a movement drill.

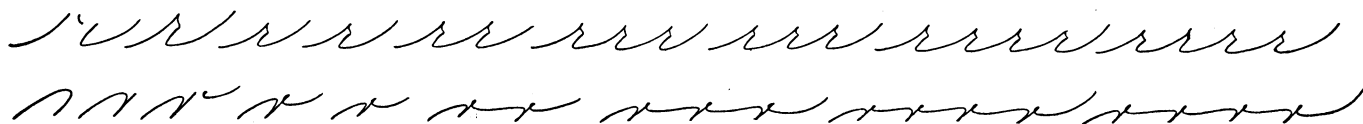
DRILL 39



The first part of small a serves as the foundation of small c. In making connective lines, an over motion must be used. If an under motion is used from the ending of one c to the dot at the top of the next, there will be a loop, and the letter will be too large. After making a few lines, compare the height of c with o, a, m and n. You will, of course, frequently compare with the copy. The count is 1-2, 3-4, 5-6, 7-8 or dot over, dot over, dot over, dot over, for each group of four. The speed should be twenty groups of four, or eighty letters a minute.

LESSON 37

DRILL 40



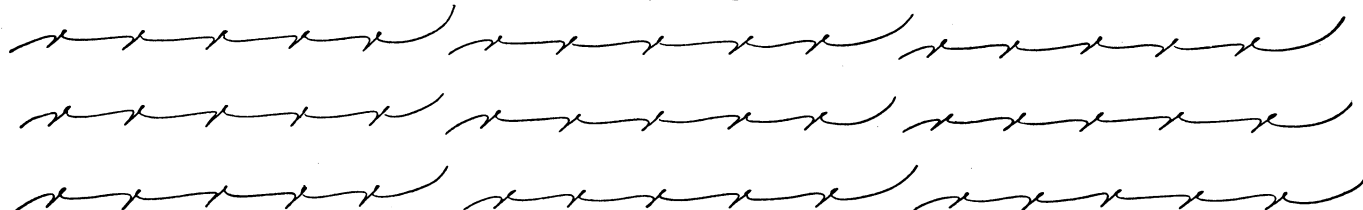
The small r given in the first line in drill forty cannot be made at a high rate of speed, as the form requires a checking of movement at the top to form the shoulder. Study the parts of the letter shown before the first completed form.

The form in the second line can be made at much higher speed, and, while somewhat difficult to learn, is much easier in execution when mastered. The first part of it is just like the first part of small m or n. The downward stroke is retraced to a point about one-fourth of a space above the first part; a stop (hardly noticeable) and a dot are made before the swinging curve to the next letter, as in "w" and "v".

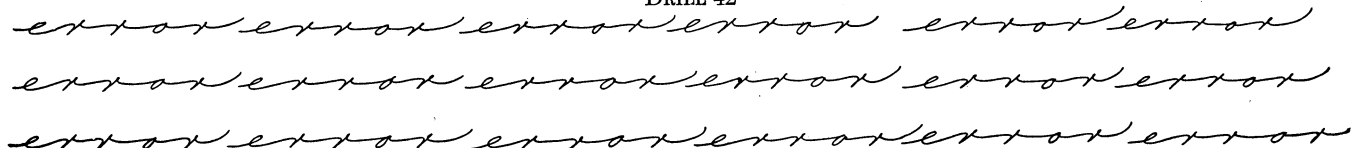
If the connective lines between letters of this style are made with too much under curve, perhaps touching the base line, they will more nearly resemble small x than r. Guard against this fault.

Close study of the form while practicing will be necessary. After its mastery, ninety connected letters to the minute will be a good rate of speed. Unquestionably, the first few trials will be discouraging, but faithful practice will be rewarded. Stick to it.

DRILL 41



DRILL 42



The rate of practice speed in this drill should be twenty or more words to the minute.

PALMER'S PENMANSHIP BUDGET

DRILL 43

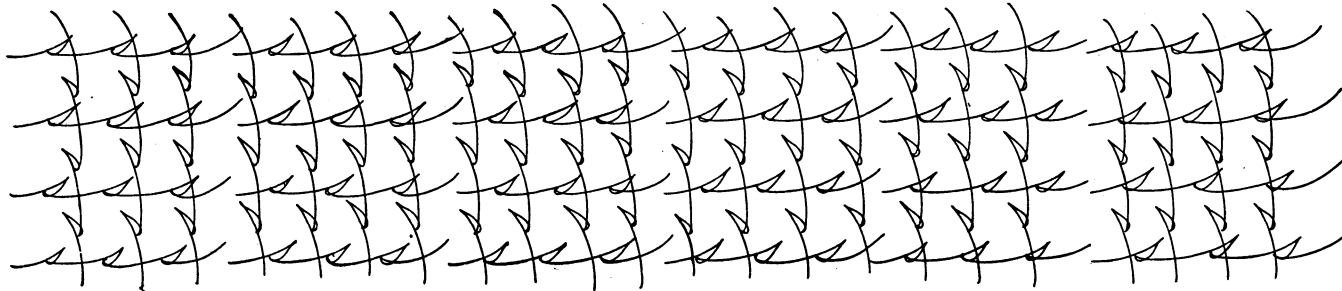
осси осси осси осси осси осси

There is no initial line before small o; it begins at the top.

LESSON 38

As before mentioned, small r and s are companion letters, and both may be made one-fourth higher than other letters of the minimum class; not because of any technical rule, but rather because it is generally agreed that they look better so made. Small s should be pointed, not looped, at the top, and entirely closed on the base line. Be sure to use just the right amount of under curve in the beginning stroke, and the width will depend upon the amount of curve in the last part. Practice, study and compare.

DRILL 44



The count for each group of three is 1-2, 3-4, 5-6. A conversational count similar to that given in the small o drill could be used to advantage, swing one, swing two, swing three; or curve one, curve two, curve three. Nearly or quite twenty-eight groups of three should be made to the minute.

LESSONS 39, 40, 41, 42 AND 43

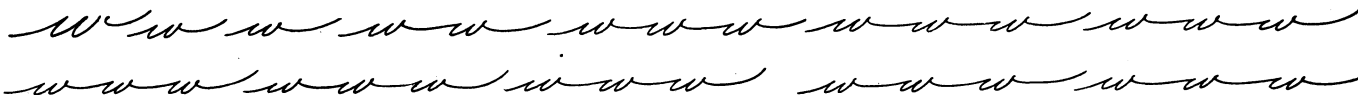
At least five lessons at this point should be devoted to reviewing all the lessons that have gone before.

THE FREQUENCY OF REVIEWS

To Teachers: Assuming that teachers of the Palmer Method master the lessons before attempting to teach them, they are to decide when lessons and drills have not been mastered and need reviewing. Without knowing pupils and seeing their daily work in penmanship, it would hardly be possible for the author to decide with unerring accuracy, when they should review.

LESSON 44

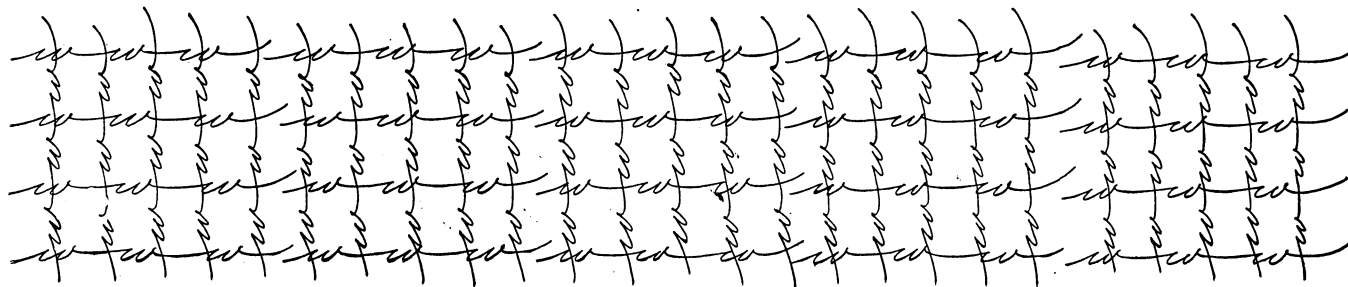
DRILL 45



The first two parts of small w form u, as explained in lesson nineteen. The distance between the points in small u represents a lateral (running) space. Keeping this space in mind, carry the third or finishing part of small w one-half space to the right of the second, or finishing point in small u.

Eighteen or twenty groups of three should be made to the minute and the count for each letter is 1, 2, 3; 1, 2, 3; 1, 2, 3; or **one, two, dot; one, two, dot; one, two, dot.**

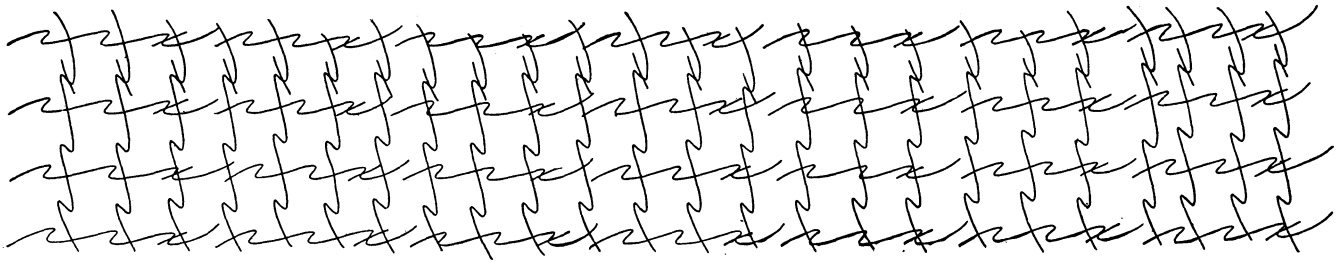
DRILL 46



LESSON 45

DRILL 47

Small x is simple in construction. Study closely before practicing it. The crossing may be made either upward or downward. In writing a word containing it, complete the word before crossing the letter. Make the crossing short.

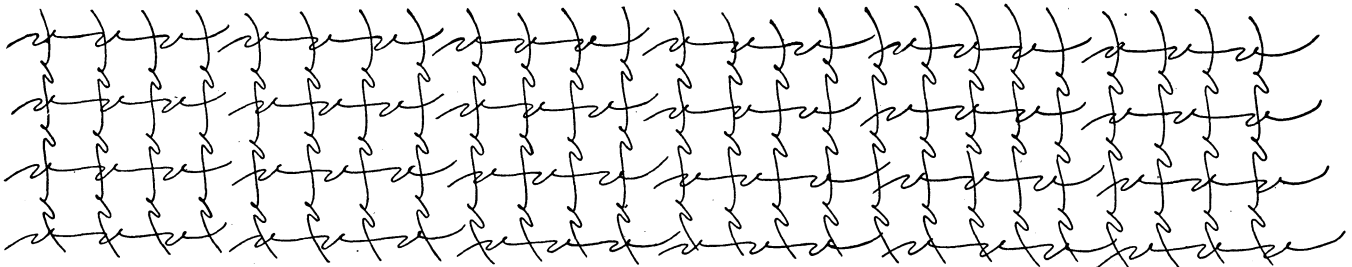


DRILL 48

sizes sizes sizes sizes sizes sizes sizes

LESSON 46

DRILL 49



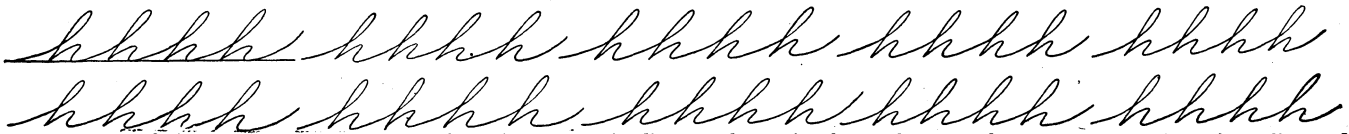
The first part of small v is the same as the first part of small x, and it is ended with the form used in finishing small w. Don't close this letter at the top. It must be left open. Count 1-2, 3-4, 5-6 for each group of three letters.

DRILL 50

waive waive waive waive waive waive

LESSON 47

DRILL 51

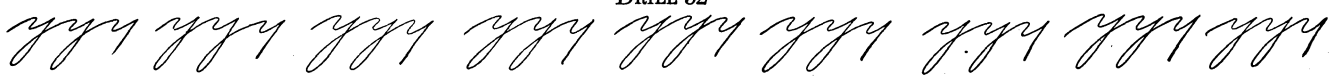


The loop in h is small l, brought to the base in a straight line on the main slant; the second part is one section of small m. Notice that the first and last parts of small h meet on the base in a point. Study until you see just how it is done.

A count of 1-2, should be used for one h, and a count of 1-2, 3-4, 5-6, 7-8, for a group of four. From fifteen to eighteen groups of four should be made in a minute.

Study an inverted h, and if correctly made you will see that in that position it is a small y. At this point it would be well to study and practice small y. Count 1-2, 3-4, 5-6 for each group of three.

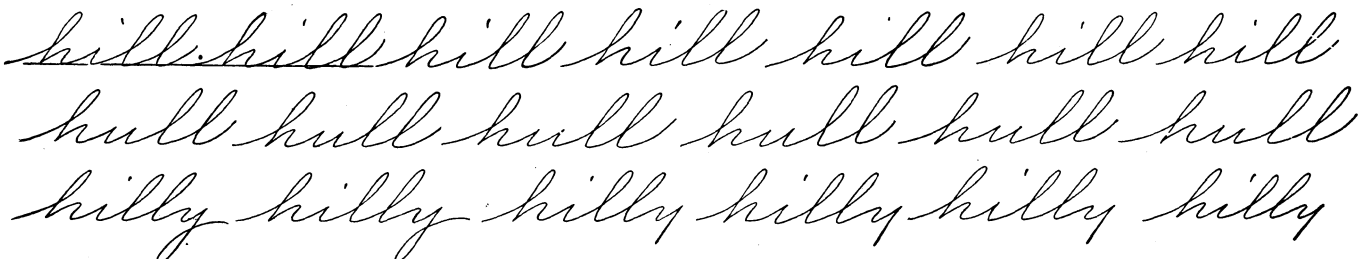
DRILL 52



LESSON 48

Review lessons forty-seven and forty-eight, and then give attention to the following.

DRILL 53



The practice speed should be twenty or more of the first two words and sixteen or more of the third word to the minute. Guard against making h higher than l. All loop letters above the base should be the same length.

PALMER'S PENMANSHIP BUDGET

LESSON 49

THE REVERSE OVAL AND ITS APPLICATION

An application of the reverse oval motion is made in forming capital J. The reverse oval, it must be understood, begins with an upward stroke on the left side. Before attempting capital J, make reverse ovals four or five minutes, and if the movement is then light and uniform, the copy may be safely practiced. The oval, in connection with capital J, is used as a driving force.

DRILL 54

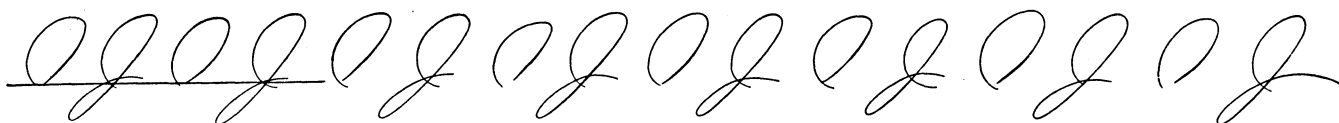


Make the oval to a count of six, lift the pen from the paper at the top, and without checking the motion swing the pen in its natural course above the paper, to the right and below the base to the point of contact with the paper in starting the letter. Do not stop the motion, but strike the paper in an upward course at full speed for the beginning stroke of J. If the explanation of applied motion is not fully understood, study until it is, and then fill at least a half page with the copy.

Do not neglect the form, but note carefully the following points: J should begin with an upward stroke from a point just below the base line; the turn at the top should be round; the upper part should be a little longer than the lower part, and twice its width.

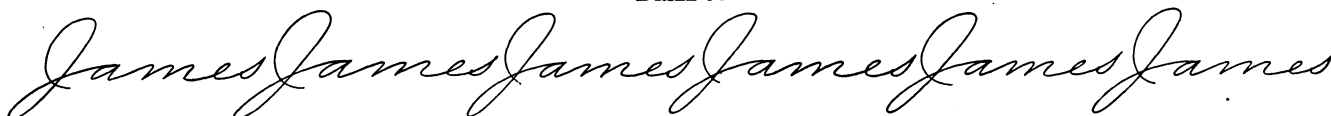
LESSON 50

DRILL 55



If slant is troublesome, study and practice this drill faithfully.

DRILL 56



This copy is given as a drill on both movement and form. From the beginning stroke of J to the finishing stroke of s the pen should not be lifted. Write the word from beginning to end with a steady, light and uniform movement. Eighteen or twenty words to the minute will be a fair rate of practice speed.

LESSON 51

DRILL 57



Make capital I, and continue with the reverse oval. The count should be two for I and six for the oval as follows: 1, 2; 3, 4, 5, 6, 7, 8. Apply enough speed to make the lines smooth and clear-cut.

DRILL 58



Question: Where and how does capital I begin? Answer: Below the base line with upward motion. Question: How wide is the upper part? Answer: A little less than half the width of the lower part. Question: How is it finished? Answer: With a full left curve and a dot at the end. Question: Where do the first upward and the first downward lines cross? Answer: At the height of small o. Question: What part of the space between the ruled lines is occupied by I? Answer: About three-fourths. You should analyze every letter you practice just as completely as is done in these questions and answers. Then you will have good mental pictures of the letters, will see at once when they are poorly made, and will make them well as soon as you have good control of the movement. Without the good mental picture, you will never write well, no matter how perfect your control of motive power may be.

With a count of 1, 2, for each letter, make forty-five or more to a minute.

DRILL 59



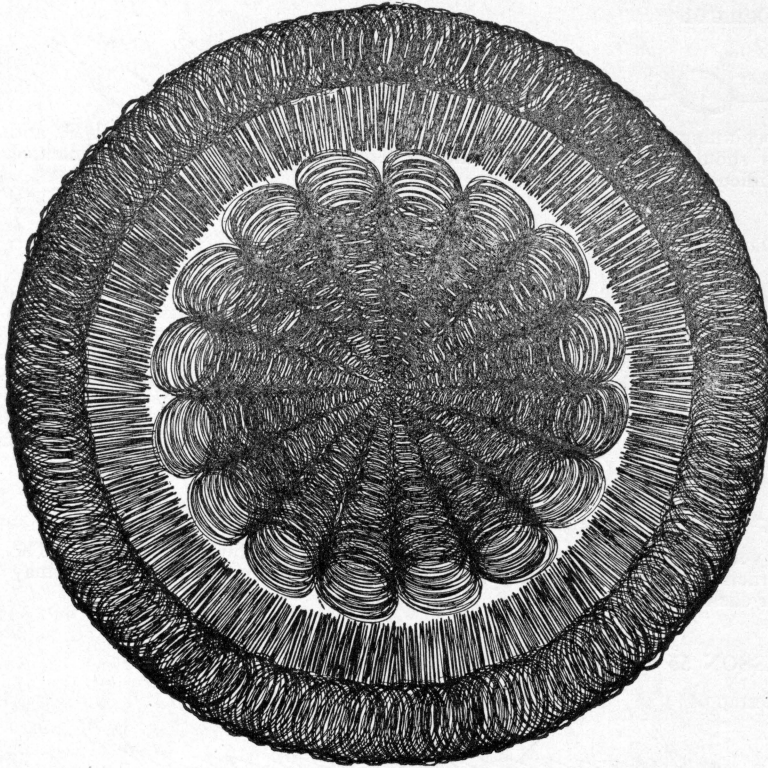
To form the angle at the left, there must be a full stop in this style of capital I. It is hoped that you have remembered and tried to apply the instruction of an earlier lesson about stops in making all angular connections.

This is a particularly good style of capital I to use in beginning a word, as shown in the following drill. Count 1, 2, 3 or 1, 2, swing.

DRILL 60



MOVEMENT DRILL DESIGN



IT is often a good plan to encourage students to give full play to their inventive and constructive ability in adapting the drills to different designs. Such work, however, should be done largely out of school hours. A great variety of such designs from schools where the Palmer Method is in use may be seen on the walls of the author's offices. In the drills mentioned are mainly used the straight line; compact, open and interlaced ovals, large and small; small m, n, e, o, c, l, h and b. Among these designs are houses, carriages, crosses, battleships and many curious designs which we do not find names for. Many are worked out in colored inks and the effect on the whole is pleasing.

Herewith we give a drill that is a favorite exercise with many teachers. Let the student use pencil outlines to indicate length of lines and width of ovals.

Attention is directed to other movement drills in the last pages of this book.

YOU CANNOT FAIL, IF YOU STUDY THE INSTRUCTIONS AND FOLLOW THEM.

LESSONS 52 AND 53



Not forgetting nor neglecting the two space compact oval drill with which each lesson should start, the practice periods of two days might well be spent in study and practice of the letters on this page.

PALMER'S PENMANSHIP BUDGET

LESSON 54

DRILL 61



This copy furnishes all the movement drill necessary in beginning this lesson. Count ten for each drill, two for capital S, and eight for the reversed traced oval. About sixteen complete drills should be made to the minute. This drill is especially recommended to those who find the development of a light, quick movement difficult.

DRILL 62



Study the curve of the first stroke; study the loop at the top, and give especial attention to the fact that the loop (upper part of S) is one-half the entire length of the letter. With an easy, light movement make from forty-five to fifty letters to the minute. Count 1, 2 for each letter.

DRILL 63



The angular finishing stroke shown in drill sixty-three is very popular with many excellent teachers of business writing. The rate of speed may be nearly as high as in the preceding drill. Its practical feature is the direction taken by the finishing stroke, which may be joined to any letter following. Count 1, 2, swing, or 1, 2, 3, for each letter.

LESSON 55

DRILL 64



Write a page of this copy; more if you have sufficient time. A continuous steady movement should be used. Do not lift the pen from the beginning to the ending of the word.

LESSON 56

DRILL 65



In this drill capital G is made first in a count of three, followed by the reversed traced oval, with six revolutions.

DRILL 66



Study the form closely before attempting to make it; be sure that you not only know when you make a poor letter, but that you know why it is poor. One bad stroke may spoil an otherwise good letter. Learn to locate the bad strokes. Make from forty to fifty letters to the minute. Count 1, 2, 3 or 1, stop, 3, for each letter.

DRILL 67



This is good business form. Special instruction is unnecessary. Use your eyes.

DRILL 68



The angular finishing stroke gives a connective line for any letter that may follow, and admits of joining the capitals for an extended drill as well. Count 1, 2, 3 for each letter.

You aim before you shoot. You should study the instructions before you practice the drills.

DRILL 69

Gunning Gunning Gunning Gunning

LESSON 58

DRILL 70

ppppr ppprr ppprrr ppprrr

DRILL 71

pull pull pull pull pull pull

DRILL 72

pulling pulling pulling pulling

DRILL 73

P P P P P P P P P P P P P P P

DRILL 74

R R R R R R R R R R R R R R R R R R

DRILL 75

pppp pppp pppp pppp

Review lessons fifty-eight and fifty-nine.

DRILL 76

Pippin Pippin Pippin Pippin

Write from ten to twelve words a minute, four to a line, eight inches long. This is a good movement drill if properly practiced.

LESSON 61—BUSINESS FIGURES

Nothing is more important to the average bookkeeper or office clerk than good figures. In many lines of accounting, thousands of business figures are made without the writing of a single word.

This, in a measure, is true in many branches of statistical work connected with railroad bookkeeping where headings are printed and page after page is filled with figures. The first requisite is legibility, and its importance cannot be emphasized too much. Letters in a word may be known by the context, but each figure must depend upon itself for legibility. It is very important, then, that each figure should be so formed that its value, in groups or by itself, can not be mistaken.

AN OBJECT LESSON, FOR STUDY

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 6 | 8 | 4 | 2 | 3 | 7 | 8 | 4 | 2 | 3 | 4 | 3 | 6 | 2 | 3 | 7 | 0 | 7 | 8 | 3 | 5 | 6 | 8 | 4 | 9 | 5 | 7 | 8 | 4 | 2 | 3 | 4 | 5 | 6 | 4 | 3 | 1 | 0 | 7 | 8 | 5 |
| 2 | 4 | 5 | 6 | 8 | 4 | 3 | 9 | 7 | 6 | 5 | 3 | 9 | 4 | 8 | 3 | 0 | 3 | 4 | 1 | 2 | 4 | 5 | 6 | 8 | 4 | 3 | 9 | 7 | 6 | 5 | 3 | 9 | 4 | 8 | 5 | 0 | 3 | 4 | 1 | 7 | |
| 3 | 6 | 8 | 4 | 7 | 9 | 3 | 8 | 4 | 3 | 3 | 6 | 7 | 8 | 4 | 3 | 2 | 0 | 8 | 7 | 6 | 5 | 6 | 8 | 4 | 7 | 9 | 3 | 8 | 4 | 3 | 5 | 6 | 7 | 8 | 4 | 3 | 2 | 9 | 8 | 7 | 6 |
| 3 | 7 | 0 | 6 | 4 | 3 | 1 | 0 | 7 | 6 | 5 | 2 | 3 | 5 | 6 | 8 | 3 | 5 | 4 | 7 | 6 | 3 | 7 | 9 | 6 | 4 | 3 | 1 | 0 | 7 | 6 | 5 | 2 | 3 | 5 | 6 | 8 | 3 | 5 | 4 | 7 | 6 |
| 8 | 3 | 4 | 5 | 6 | 7 | 3 | 2 | 8 | 1 | 0 | 7 | 6 | 3 | 4 | 7 | 3 | 6 | 2 | 8 | 4 | 8 | 3 | 4 | 5 | 6 | 7 | 3 | 2 | 8 | 1 | 0 | 7 | 6 | 3 | 4 | 7 | 3 | 6 | 2 | 8 | 4 |
| 4 | 3 | 1 | 3 | 3 | 4 | 6 | 3 | 7 | 6 | 8 | 1 | 9 | 8 | 3 | 2 | 4 | 3 | 7 | 6 | 3 | 4 | 5 | 1 | 3 | 5 | 4 | 6 | 5 | 7 | 6 | 8 | 7 | 9 | 8 | 3 | 2 | 4 | 5 | 7 | 6 | 5 |
| 3 | 6 | 7 | 3 | 4 | 2 | 3 | 8 | 4 | 7 | 8 | 6 | 7 | 3 | 6 | 4 | 5 | 3 | 1 | 0 | 2 | 5 | 6 | 7 | 5 | 4 | 2 | 3 | 8 | 9 | 7 | 8 | 6 | 7 | 5 | 6 | 4 | 5 | 3 | 1 | 0 | 2 |
| 1 | 7 | 2 | 6 | 3 | 3 | 7 | 8 | 3 | 9 | 4 | 2 | 3 | 6 | 5 | 0 | 1 | 2 | 4 | 3 | 7 | 1 | 7 | 2 | 6 | 3 | 5 | 4 | 8 | 3 | 9 | 4 | 2 | 3 | 6 | 5 | 0 | 1 | 2 | 4 | 3 | 7 |

Figures should be made small; students sometimes think that large figures are necessarily plainer, but such is not the case. Examine carefully the diagram. At the left are figures that are absolutely plain; one could not be mistaken for another, and yet their extreme size in the small space makes them difficult to read. At the right are the same figures, no more perfect, but not so large. Please note carefully that these, surrounded by white paper, and much smaller, are more legible, even at a distance, than the large figures at the left.

Students who have practiced in copy books have almost invariably acquired the habit of making figures three or four times too large. Our models are large enough for ordinary use. If occasion demands, it will be easy to make them larger. One-eighth of an inch is perhaps high enough for ordinary figures, while in some places it would be advantageous to make them even smaller.

FOR STUDY

1 2 3 4 5 1 2 3 4 5 6 7 8 9 0 6 7 8 9 0

HOW TO PRACTICE

In making figure one, draw the hand toward you with a quick, light motion, sliding on the third and fourth fingers. Uniformity in the height and slant are the two important points to observe.

The development and application of a lateral oval motion will aid in the construction of figure two. In making it in class drill a count of three should be used, one, two, three, one, two, three, etc., or dot, two, three.

Notice the exercise preceding figure three in lesson sixty-five. The motion used in that exercise will produce a good figure if properly applied. One, two, three, or dot, two, three, is the count used. A count of three is used in figures four and five also, but for figures six, seven and nine, use a count of two.

Several lessons should be given to drilling on the figures singly before grouping them, but as soon as the forms are mastered and the student can make them at a fair rate of speed, it is best to drill in miscellaneous order somewhat as follows: 1, 0, 2, 6, 9, 8, 5, 4, 3, 0, 9, 6, 7, 2, 2, 8, 9, 3, 5, 6, 9, 1, 5, 8, 6, 9, 5, 4, 6, 9, 3, 7, 8, etc. No particular order is necessary, but the aim should be to repeat one as often as another.

LESSON 62

DRILL 77

[illegible]

LESSON 63

DRILL 78

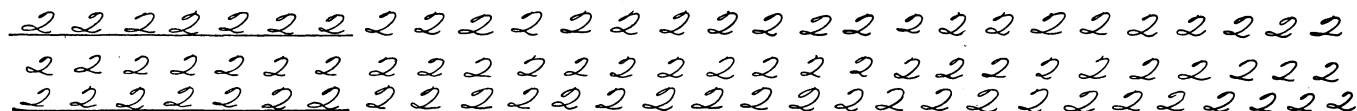
09
90
09

It is truly interesting to watch the development and improvement in figure practice in a class where the work is well and systematically done. Two weeks should be devoted to this practice and there should be frequent reviews.

Some teachers place great emphasis upon the order of simplicity, but as a matter of fact, no two students will be able to agree on this, and since we are going to devote some time to drilling on each figure during a period of two weeks, there is little use in attempting any arrangement on such a basis. If there is a difference, the difficult figures should be given most practice.

LESSON 64

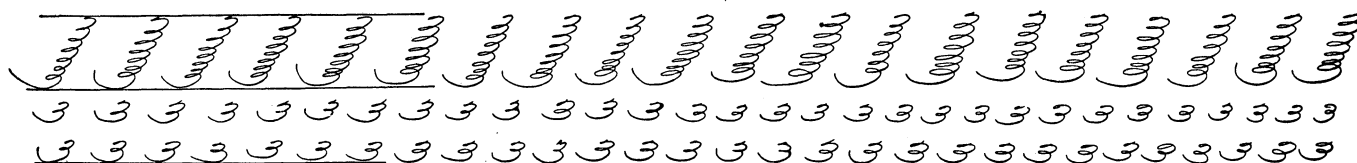
DRILL 79



As soon as fair progress has been made in form, an effort should be made to bring the rate of speed to seventy-five a minute. Count one, two, three, or dot, two, three, for each figure made in class practice.

LESSON 65

DRILL 80



In the author's classes the method here presented of teaching figure three has proved more satisfactory than any other that he has tested. The motion produces the figure; learn this motion thoroughly. Count one, two, three, or dot, two, three, and make seventy figures a minute.

The Palmer Method is a text book on practical writing. The instructions should be studied, and followed.

LESSON 66

DRILL 81

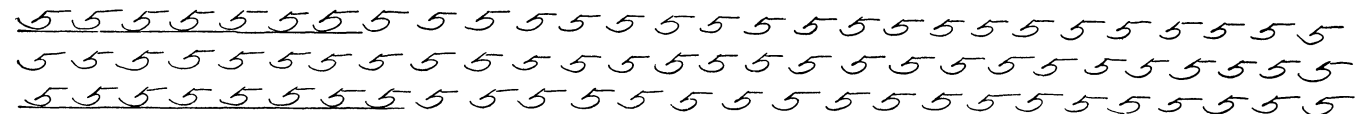
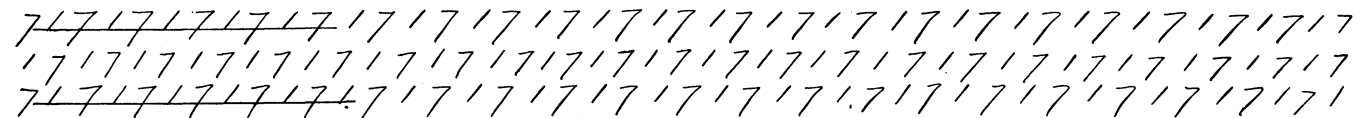


Figure five is in a large measure dependent upon the horizontal stroke at the top for its legibility. Study the form as well as practice it. About seventy good figures should be made to the minute. This speed may be increased later. Count one, two, three.

LESSON 67

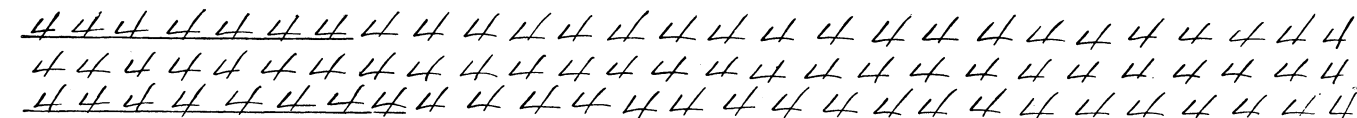
DRILL 82



Seven extends below the base. Make this figure in a count of one, two, at the rate of about eighty-five to the minute.

LESSON 68

DRILL 83

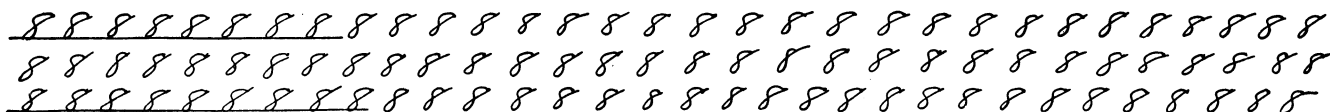


Four rests on the base line, and usually the last part extends above the first. Count one, two, three, and make from sixty to seventy a minute.

PALMER'S PENMANSHIP BUDGET

LESSON 69

DRILL 84



After a few minutes' drill on figure eight at a speed of sixty to seventy a minute, miscellaneous figures should be introduced. In class work these figures should be made from the dictation of the teacher, and the practice speed should be from ninety to one hundred figures to the minute. The author usually makes the figures on the blackboard as they are dictated to the class. A fairly rapid penman can make from one hundred to one hundred and twenty-five of these in a minute.

MISCELLANEOUS FIGURES FOR STUDY AND PRACTICE

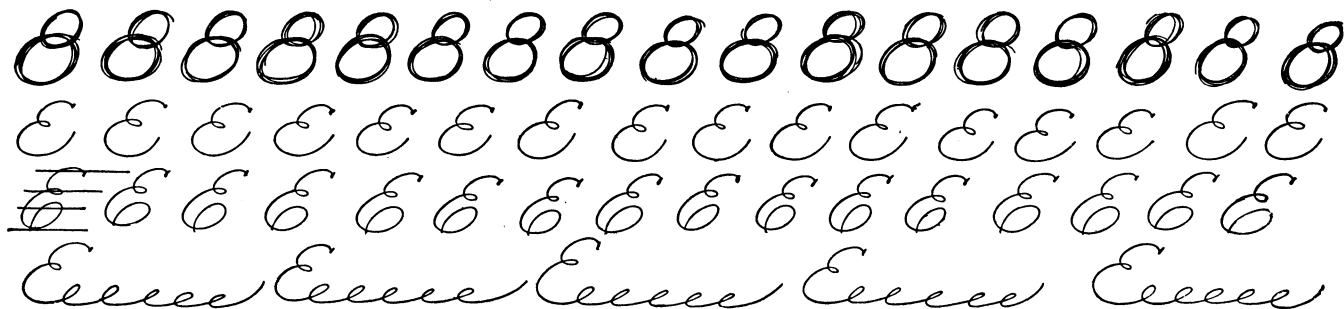
| | | | | | |
|-----------|---------------|-------|-------|-------|-------|
| 3 8 5 6 7 | 4 5 8 3 7 4 6 | 1 7 5 | 5 6 4 | 3 2 5 | 7 6 2 |
| 4 3 9 8 4 | 6 2 3 7 2 9 4 | 1 7 5 | 8 9 3 | 4 6 5 | 9 2 5 |
| 1 5 6 7 8 | 3 5 4 9 4 5 3 | 2 6 4 | 4 2 9 | 3 9 5 | 7 6 3 |
| 3 4 2 1 0 | 4 6 7 2 7 4 6 | 2 6 4 | 3 8 4 | 4 3 7 | 9 2 5 |
| 7 6 3 0 1 | 9 4 6 2 4 9 5 | 2 6 4 | 5 6 5 | 6 2 5 | 9 2 5 |
| 2 7 6 5 3 | 2 3 5 4 3 7 6 | 2 6 4 | 4 9 5 | 4 3 8 | 4 9 5 |
| 9 4 3 7 8 | 1 0 4 4 4 7 2 | 3 2 9 | 3 4 6 | 9 6 5 | 9 2 5 |
| 6 2 3 4 3 | 6 1 3 4 8 2 1 | 3 2 9 | 7 6 2 | 3 4 3 | 7 6 5 |
| 4 7 8 3 7 | 2 4 2 5 7 6 9 | 3 2 9 | 9 2 5 | 9 2 5 | 3 4 8 |
| 6 2 9 5 3 | 5 6 4 7 3 8 3 | 3 2 9 | 4 9 5 | 4 9 5 | 9 2 5 |
| 2 9 4 3 5 | 4 7 5 9 2 9 2 | 5 2 5 | 3 4 8 | 6 4 3 | 9 2 5 |
| 4 3 9 6 2 | 3 8 9 6 7 6 9 | 5 2 5 | 9 2 5 | 8 9 5 | 5 2 5 |

LESSON 70

DRILL 85

SPECIAL POINTS TO OBSERVE

Capital E is made with an application of the oval motion, as developed in capitals O, A and C, the application varying but little. The upper part of capital E is about one-third the entire height of the letter. The finishing oval should not exceed one-half the entire height, and the loop marking two-thirds the height of the letter points downward at about a right angle with the main slant.



Practice the first row as a movement drill. Make the small (upper) oval first. It should be about half as large as the lower. Make six traced ovals for the upper, and the same for the lower part.

The abbreviated E in the second row is used by good business penmen more than any other, but the form used in the next row, finished with an oval should be practiced and mastered. The count for each should be 1, 2, 3, or dot, 2, 3. From forty-five to fifty of the abbreviated form and but few less of the other should be made to the minute. Count the number of letters on a line, and make as many in the same space. The abbreviated capital E, followed with the small e, may be practiced as a movement drill to good advantage now and during future practice periods. The count for it is 1, 2, 3, 4, 5, 6, 7, or dot, 2, 3, 4, 5, 6, 7.

Review this lesson often until you make a good capital E.

It is not Palmer Method if the lines are tremulous. Study the instructions for speed requirements.

LESSON 71

DRILL 86

The framework of capital B is clearly shown in the models below. The straight line starting at a point about three-fourths of the distance from the base is purely a guide line, a prop upon which the remainder rests. Without it, beginners make very feeble letters. Although usually lost in the retraced line, the author considers it a very essential part of the letter.

Definiteness is essential in business writing. There should be a definite starting point and a definite ending point in every letter. Every curve and every loop should be definite and have a definite place in the plan of construction. In studying the forms of the letters here given, bear this in mind. Capital B may end in a dot as shown above, or it may end in an angular form, furnishing a connective stroke for the letters following.

The count for capital B is 1, 2, 3, and a fair practice speed is forty to the minute when the letters are disconnected, and a little higher rate when the letters are connected as in drill eighty-seven.

DRILL 87

LESSON 72

DRILL 88

Study small b. The lower part of the letter should be as wide as the loop through the widest part, and some good writers make it a little wider than this. Do not make your letters larger than those in the copy. Make line after line until you are able to make them easily and at a fair rate of speed. Sixteen groups or eighty letters to the minute is not a high rate for this drill. The count for each group is 1-2, 3-4, 5-6, 7-8, 9-10.

LESSON 73

DRILL 89

Students are expected to practice the above words as movement drills. The speed in the first two lines should be from twenty to twenty-five words a minute. At this rate, form can be improved while movement is being developed. The word billing may be practiced at from twelve to fourteen a minute.

LESSON 74

DRILL 90

Study the form before attempting the drill. Make twelve sets of four each, or forty-eight small k's to the minute. Keep the letters down to the size of the copies. Count 1, 2, 3 for each letter with a slight check on the 2.

LESSON 75

DRILL 91

This writing is large enough. Students should make frequent comparisons of sizes. The practice speed should be, for the first word, twenty, and for the word, killing twelve to the minute. See the following page.

kill kill kill kill kill kill kill
 kill kill kill kill kill kill kill
 kill killing killing killing killing
 kill killing killing killing killing

LESSON 76

TO RELIEVE MUSCULAR TENSION

It is often advantageous to go over the path of the letter or exercise with a dry pen. This method is especially helpful to a student whose muscles are hard, and who finds difficulty in overcoming the tendency to keep the muscles of the arm and body in a rigid condition. This plan has been suggested in former lessons, and we consider it of sufficient importance to receive emphasis here.

Another plan which the author has found helpful to students who write with strained muscles, is to place a weight on the paper, and write with the left arm hanging down. The tension of the right arm is relieved at once.

Still another plan to relieve this tension so common among beginners, is to select some easy drill like o or m, and make it across the paper with the eyes fixed upon some object at a distance on a level with them when the body is fairly erect.

DRILL 92

ffff ffff ffff ffff ffff ffff
 ffff ffff ffff ffff ffff ffff

Small f is a little shorter below than above the base line, and is closed on the base line. A fair rate of practice speed is seventeen groups of four letters each, or sixty-eight letters to the minute. Count 1-2, 3-4, 5-6, 7-8 for each group.

LESSON 77

DRILL 93

full full full full full full full
 fill fill fill fill fill fill fill

Write several lines of the first word before changing to the second. Write twenty or more words in a minute.

LESSON 78

DRILL 94

fulfill fulfill fulfill fulfill fulfill
 fulfill fulfill fulfill fulfill fulfill

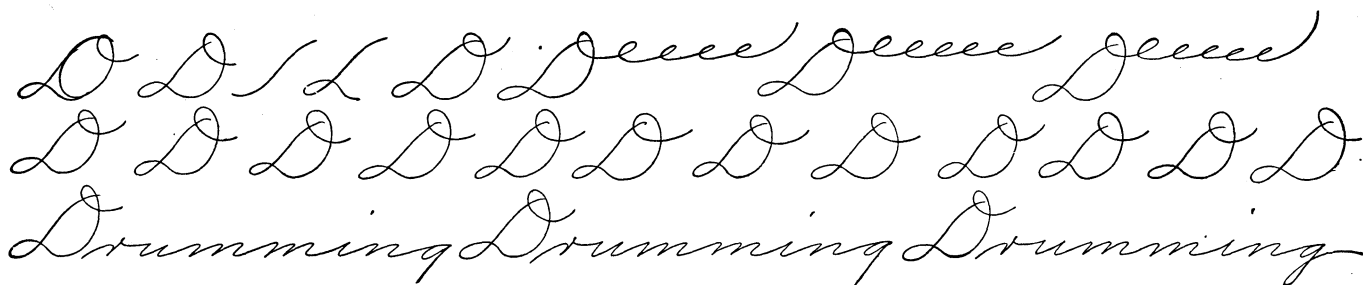
Rate of practice speed, fourteen words to the minute. Good movement leads to good writing; good position leads to good movement. Watch the position; watch the movement.

LESSON 79

Let us emphasize the statement made in a preceding lesson that constant repetition is necessary in developing a good style of writing for business. Another thing for the student to bear in mind is the fact that the only way to learn to execute business writing is to practice business writing. Review as many lessons as time permits.

LESSON 80

DRILL 95



Compare the oval of capital D with capital O. Do not neglect to make a careful study of D, each part by itself, and the letter as a whole. Do not drag the hand over the paper, but keep it well up in front of the eyes, and drive it along firmly but lightly. It takes a little time, energy, and enthusiastic practice to make a good business writer, but it is encouraging to know that under the muscular movement plan there are no failures when favorable conditions prevail. Practice capital D until you can make forty-five fairly good letters to the minute. Count 1, 2, 3, for each letter.

In writing the word Drumming do not lift the pen from the beginning stroke in small r to the ending stroke of small g. Regularity and continuity of motion are very essential. Keep the pen on the paper. The word should be practiced at a rate of nine to a minute.

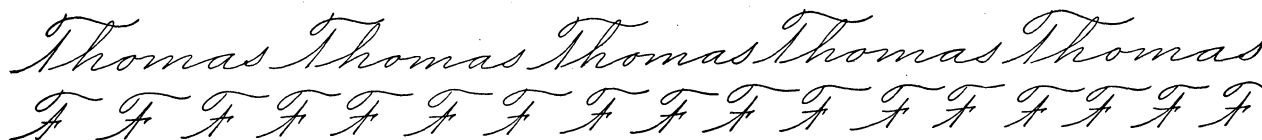
LESSON 81

DRILL 96



Do not make the beginning part of capital T too high; it should be but little more than two-thirds the entire height of the letter. Note particularly that the last part curves over the top of the main (first) part without touching it. Time and hard work will be important factors in developing this letter. Be earnest, be faithful. The count is 1, 2, 3, 4, and about forty letters should be made to the minute.

DRILL 97



You will see that this capital F is a copy of capital T, with the crossing added. This is not recommended as a business form, since it cannot be made rapidly. Many of the forms in this book are not given for their beauty, but because ninety per cent of our best business penmen use them.

LESSON 82

DRILL 98



In twelve of the business capitals we have the small loop beginning. Turn it up-side-down and you will see that it is the inverted figure six. Most pupils find this style of starting capital letters somewhat difficult at first, but when mastered it becomes a favorite. It is of sufficient importance to be given considerable study and practice.

A careful study and comparison of these capitals will show that in F, Q, W, X and Z the main downward strokes are curved much more than in H, K, M and N, while compound curves are used in the main strokes of U, V and Y.

Practice the first part at the left of the line.

LESSON 83

DRILL 99



Capital Q, as shown above, is the enlarged form of figure 2. Curve the main downward stroke liberally. Make the lower loop flat on the base line and drop the finishing curve below. Students should frequently compare their writing with the copies.

No matter how perfectly the muscles of the arm are trained, good letters cannot be made unless a good conception of form is in the mind. Capital Q should be made well at the rate of sixty to the minute, and the figure 2 faster. The count in each case is 1, 2, 3.

222222222222222222

ggg ggg. ggg ggg ggg gggg

In groups of four connected letters a speed of sixty-four letters to the minute should be attained. A count of eight for each group of four will aid in regulating the movement.

q q q q q q q q q q

By comparison it will be seen that q is a little shorter below the base than g; that the turn at the bottom is made to the right, instead of to the left; and that the lower part connects on the base line with the first. On account of the check at the connective point fewer letters are made to the minute than of small g, but the movement should be quick.

Kee Kee Kee Kee Kee Kee Kee

The inverted small e preceding capital H will not only aid in developing the small loop beginning but will force freedom of movement and lightness of stroke.

Count 1, 2, 3, 4 for the drill and first part of capital H, and 1, 2 for the last part. In making the last part, swing the hand in the same direction as for the beginning of capital O, but straighten the stroke from its center to its base. Let nothing escape you; observe closely every stroke, no matter how minute or unimportant it may appear.

Handwritten practice of the letter 'N' in cursive script, showing multiple strokes.

With an easy, swinging movement, make thirty-five or more capitals of the above form to the minute in a count of 1, 2, 3, 4. The beginning loop may be made smaller than in the copy, but no larger in business writing. Capital K is a natural companion to capital H. The beginning strokes in both letters are identical in size and shape.

Careful study of the last part of K will be very much to the advantage of every student. Study it with the first part covered with a piece of paper. Turn the copy upside down and study it in that position. Notice particularly that the loop grasps the first part a little above the center.

К К К К К К К К К К К К К К К

Thirty-five to forty to the minute will be a fair rate of speed. Compare your capitals frequently with the copy.

Are you studying the instructions? They tell you just how to succeed.

LESSON 86

DRILL 107

Humming Humming Humming H

This is a most excellent word to practice at this stage of the work. It is a good movement developer. Give close attention to **size**, general appearance, and space between letters, and guard against irregular movement. Keep the hand well up in front of the eyes and drive the pen lightly. Write a half page of the copy and then make a careful study of your work. Try to write each line better than the preceding. Three words should be written to the line.

LESSON 87

DRILL 108

A REVIEW

z z z z z z z z z z z z z z z
H H H H H H H H H H H H H H H
K K K K K K K K K K K K K K K
M M M M M M M M M M M M M M M
N N N N N N N N N N N N N N N

Work faithfully on every letter. Repeat the forms over and over until decided improvement can be seen. Make frequent comparisons. Study length, breadth, curves and connections closely.

Rate of speed to the minute: F, fifty; H, thirty-five; K, thirty-five; M, thirty-five; N, forty.

LESSON 88

DRILL 109

A REVIEW

Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q
U U U U U U U U U U U U U U U
V V V V V V V V V V V V V V V
W W W W W W W W W W W W W W W

Rate of practice speed: Q, fifty-five; U, forty-five; V, fifty-five; W, forty to the minute.

Points to Observe—Capital Q is the enlarged form of figure 2. The last parts of U, V and W are shorter than the other parts, and the first strokes in U and V are exactly alike. In capital W, check the motion a little at the base line in the first main downward stroke, as this will aid in the construction of the last part.

LESSON 89

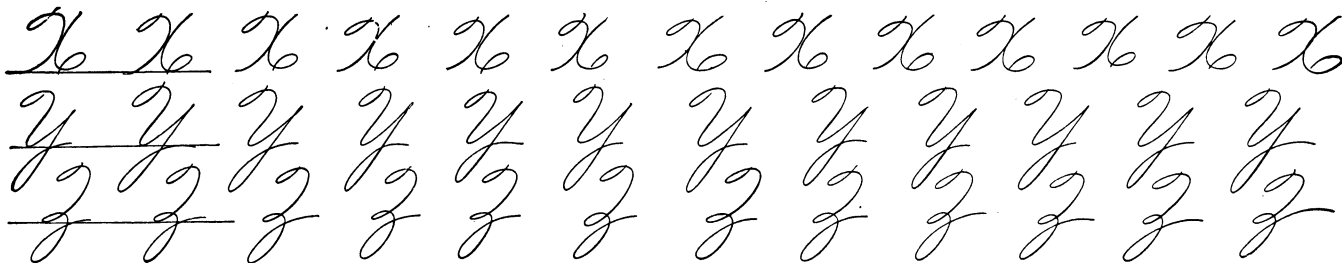
DRILL 110



Practice this compact oval as a beginning drill. Make it between two ruled lines, carry the pen lightly and see how many you can make in one row, with one dip of ink.

Study and compare as you practice. Drill speed to the minute in the following capitals: X, thirty-five; Y, forty; Z, fifty.

DRILL 111

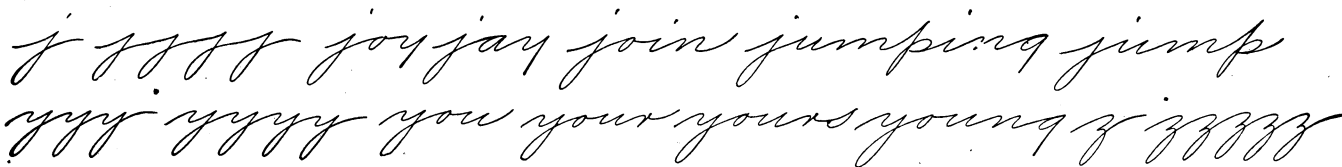


REVIEW WORK

At this point it would be a good plan to review all the essential work of the preceding lessons. From one to two weeks should be spent in such practice.

LESSON 90

DRILL 112



Some authors make the loop of j and z shorter below the base than small y and g, but we make no distinction. The upper part of j is small i. Small z should receive careful attention.

LESSON 91

SOMETHING MORE ABOUT SIZE

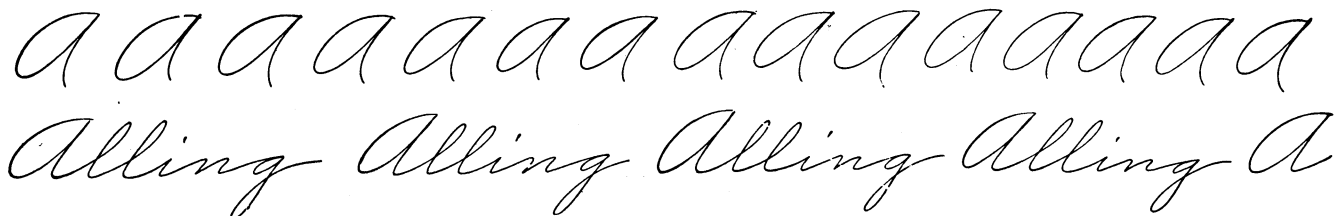
In these lessons is presented a style of writing that is easily and rapidly executed, and though large enough to be perfectly legible, is small enough for general use. Examine the writing of the best business writers in the large mercantile centers and it will be seen that this is true.

It is a grave error to present for practice models larger than the students are expected to employ in their ordinary writing. And yet many professional penmen continue to present models not only two or three times larger than good business writing is expected to be, but forms that cannot possibly be executed at commercial speed.

CAPITAL AND WORD PRACTICE AS MOVEMENT DRILLS

In the following copies the capital and word practice is intended to encourage free movement, continuity in execution and better control of the writing muscles than has, perhaps been gained. The plan is to repeat the capital until it can be made at the speed designated, and to follow with word practice. In the word drills the value of a continuous movement must not be lost sight of, and the pen should remain on the paper from the beginning to the ending of the small letters. In fact, all the copies should be treated as movement drills. Words ending in ing have been purposely selected and their value will not be questioned if they are rightly practiced.

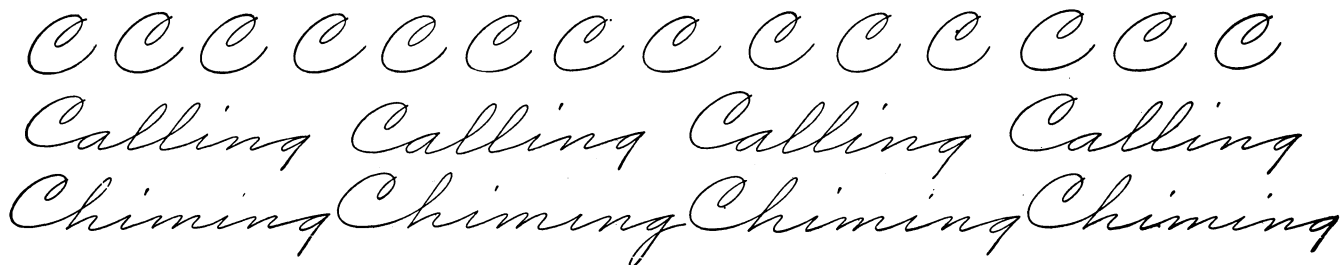
DRILL 113



The rate of speed for capital A is from seventy-five to eighty-five good letters to the minute. Practice speed for the word Alling, about fifteen a minute.

LESSON 92

DRILL 114



PALMER'S PENMANSHIP BUDGET

Capital H should be made at the rate of thirty-five or forty a minute, and the word Hauling about fifteen to the minute.

LESSON 98

DRILL 120

K K K K K K K K K K K K K K K K
Killing Killing Killing Killing Kill

Forty capital K's to the minute is a fair rate. Students should not lose sight of the fact that motion determines form. Take care of the motion and the form of the letters will develop easily and naturally. A careful study of the movement as applied to capital K will be helpful. After making the first part of the letter, the hand (with the pen in the air) should swing below the base line, describing an oval and returning upward to the beginning point of the last part of the letter. Be sure to connect the parts with a loop, as shown in the copy. Drop the finishing part below the base line.

LESSON 99

DRILL 121

P P P P P P P P P P P P P P P P
Pulling Pulling Pulling Pulling

Practice capital P at the rate of fifty to sixty letters a minute—the word Pulling, twelve words a minute. Some pupils will be able to write the word at higher speed and still do good work.

LESSON 100

Be sure to fix in mind the image of the letter before attempting it. Study closely the proportions and the direction of every stroke. Make about fifty capital R's to the minute.

Do not forget that your advancement depends upon movement, and that movement depends much upon position. The body should be self-supporting, with the feet resting squarely on the floor, and should not crowd against the desk; the right arm should be well out from the side; the right hand well in front of the eyes; and the paper twelve or fourteen inches from the eyes.

If the wrist or side of the hand rests on the paper, all motion coming from the muscles of the arm will stop at the wrist and it will be an impossibility to use muscular movement. Watch the wrist and the side of the hand closely. Remember that the propelling power is above the elbow, in the upper arm and shoulder.

Write line after line of the word Running with a light, quick motion, and compare with the copy frequently.

DRILL 122

R R R R R R R R R R R R R R R R
Running Running Running Run

LESSON 101

DRILL 123

S S S S S S S S S S S S S S S S
Swelling Swelling Swelling Swelling

Turn to lesson fifty-four and practice and study capital S in accordance with the instructions. Enough time should be reserved to write at least one page of the word Swelling.

LESSON 102

DRILL 124

Students who cannot make good loop letters should make a special study of lesson thirty-two.

G G G G G G G G G G G G G
 Galling Galling Galling Galling

LESSON 103

DRILL 125

Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q
 Quelling Quelling Quelling Quelling

As explained in a former lesson, capital Q is simply a large figure 2. It is a good movement drill. Practice it as such. In all your word practice a special effort should be made to space the letters evenly. Study your written lines with that in mind.

LESSON 104

Students should give particular attention to the appearance of their finished pages, making letters and words conform to spaces. The capitals should occupy only from two-thirds to three-fourths the distance between the ruled lines, assuming that they are about three-eighths of an inch apart.

From fifteen to twenty capitals should be made to a line. If the forms are well made, a page of capitals written in accordance with these suggestions will present a very pleasing appearance.

The crossing of capital F at the top of the following page is above the center, and the final stroke at the crossing is small. In practice, write the full word every time the capital is made. Do not let your practice work approach scribbling. Do the very best you can, not part of the time, but all the time.

You aim before you shoot. You should study the instruction before you practice the drills.

DRILL 126

Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z
 Zilling Zilling Zilling Zilling Zilling

LESSON 105

DRILL 127

I I I I I I I I I I I I I I I I
 Inning Inning Inning Inning Inning

Always start capital I with an upward stroke from below the base line. The upper part should be about one-half the width of the lower. The crossing of the beginning with the main downward stroke should be one space above the base line. Practice the detached capital as well as the word until there is an improvement in the movement and its application.

LESSON 106

DRILL 128

J J J J J J J J J J J J J J J J J
 Judging Judging Judging Judging

Practice and compare, and then practice again. Capital J is twice as wide above as below the base, and the lower part is a little shorter than the upper part. Students who find the letter troublesome should review lessons forty-nine and fifty.

PALMER'S PENMANSHIP BUDGET

LESSON 107

DRILL 129

E E E E E E E E E E E E E E E E
 Elling Ending Elling Ending Elling

Write a page of capital E's and another page of the words.

LESSON 108

DRILL 130

B B B B B B B B B B B B B B B B
 Billing Billing Billing Billing

Capital B was discussed at considerable length in lesson seventy-one, and students who have failed to master the letter should turn to that lesson for review.

LESSON 109

DRILL 131

D D D D D D D D D D D D D D D D
 Drilling Drilling Drilling Drilling

Make your letters no larger than the copies. Write line after line of the detached capitals before writing the word. Rate of speed for practice, fifty to fifty-five capitals and fourteen words in a minute.

LESSON 110

DRILL 132

T T T T T T T T T T T T T T T T
 Twilling Twilling Twilling Twilling

The first part of capital T should be no more than two-thirds the height of the entire letter. Give attention to the abrupt stop on the base line in the first part of the letter. Carry the last part up and over the first part in a graceful curve. Practice the word as well as the detached capital.

LESSON 111

DRILL 133

W W W W W W W W W W W W W W W W
 Killing Killing Killing Killing Will

Capital W should be very closely studied. The tendency is to slant the last part too much, tipping it away from the first part. The upward stroke beginning the second part is a right curve, and the construction of the last part and the appearance of the entire letter are to a considerable extent dependent upon that line.

In making the first part there should be a stop at the base line. This will aid very much in the construction of the last part of the letter. The last line in the letter, it will be noticed, is shorter than the two center strokes. It is unlikely that students who fail to study its construction closely will learn to make a good capital W. The rate should be between forty and fifty letters to a minute. Do not neglect the word practice.

LESSON 112

DRILL 134

The last part of capital U is shorter than the first part. Study the letter until you have a good mental picture of it. Make U at the rate of forty-five to a minute, and do not neglect the word practice.

U U U U U U U U U U U U U U U
 Ulling Ulling Ulling Ulling Ulling

LESSON 113

DRILL 135

V V V V V V V V V V V V V V V
 Vining Vining Vining Vining Vining

An otherwise good capital V will be spoiled if the finishing line is too long. Notice its length. Study and practice should go hand in hand. Do not neglect either.

CAUTION TO TEACHERS AND PUPILS

The development of good business writing is dependent, first, upon proper clothing of the writing arm; second, upon a substantial desk or table of the right height; third, upon a good position at the desk; fourth, upon a relaxed condition of the writing muscles; fifth, upon the freedom of the wrist and the side of the hand from the paper; and sixth, upon concentration, determination, and constantly repeated effort.

Teachers who can not maintain enthusiasm throughout the writing period, and who do not realize the necessity of constantly repeated caution and admonitions, must never expect to secure flattering results.

Teachers, see that your pupils are alert, watchful, and practicing under the most favorable conditions. Force upon the inner consciousness of every pupil the harmfulness of careless practice and the necessity for making every stroke count in the right direction.

Students, do not vehemently assert that you are very anxious to become good penmen, and then abuse the opportunities within your reach. Learning to write well is not difficult to the earnest, careful, hard-working pupil; and with such, results almost immediately follow correct methods of practice.

Finger movement and muscular movement are antagonistic, and the student who makes an effort to use muscular movement in the writing class only, need not hope for success.

Home students, not having the advantage of the directing counsel of good teachers, should frequently review the beginning lessons.

DRILL 136

I am pinning for a pin to use in pinning.
 I am pinning for a pin to use in pinning.

Practice the above copy in sections. Repeat capital I until the form is good when made rapidly, follow with several lines of the word am, and continue to practice each word in the copy until uniformity in spacing, height, and slant have been developed. Then write a page of the complete copy and criticise it.

As simple as it looks, there is material for several hours' practice in this copy.

LESSON 114

DRILL 137

A.B. Collins owns the mill on the hill
 A.B. Collins owns the mill on the hill

The same method of practice should be followed in this drill as in the preceding one.

LESSON 115

Begin this lesson with your usual movement drills.

DRILL 138

Specimens of my business penmanship
 Specimens of my business penmanship

First practice drill one hundred and thirty-eight in sections, word by word. Follow with a full page of the completed copy, and do not neglect to criticise results. Height, spacing and slant should receive special attention.

PALMER'S PENMANSHIP BUDGET

In the following lessons are given copies in line writing from which pages should be written. It may be easy for some students who cannot maintain uniform excellence throughout a page, to write one or two lines well. The object of your practice should be attractive work and commercial speed. To attain this end, study the appearance of the finished line and page from time to time, and always try to harmonize the writing with the space it occupies.

LESSON 116 DRILL 139

Always study drill before practicing.

Practice this copy as given. Write each word over and over, until the motion used is almost automatic and a marked improvement is shown in the general appearance. Then write a few lines of the drill complete, and study the appearance.

LESSON 117 DRILL 140

Be sure to use a good rapid movement

Do not rest a moment until you have filled one page with this copy; then judge the appearance as a whole. Do not write larger than the copy.

LESSON 118 DRILL 141

Do not fail to see and correct all errors.

Make a few lines of capital D's before writing the line.

Do not lose sight of the fact that position at the desk has much to do with the development of writing. Position refers to feet, body, arms, wrist, fingers, pen, head and paper. In preceding lessons enough has been said about these to make extended instructions here unnecessary.

LESSON 119 DRILL 142

Faithfully fulfill all promises. Final

Uniformity may be hard to maintain in this copy. After writing a few lines pick out the faults and endeavor to correct them.

LESSON 120 DRILL 143

Good business writing is in demand.

Solid pages are wanted; not haphazard writing.

LESSON 121 DRILL 144

Hold happiness more sacred than gold.

Practice capital H as a movement drill a few minutes before writing the complete line. Maintain equal distances, not only between letters, but between the words.

LESSON 122 DRILL 145

Join letters with care and judgment.

LESSON 123 DRILL 146

Keep thinking Keep moving Keep gliding

LESSON 124 DRILL 147

Louis Lanning paid his account in full.

LESSON 125 DRILL 148

Mills and Milligan are good millers.

DRILL 149

Nine months after date I promise to pay

LESSON 126 DRILL 150

One by one the sands are flowing One.

Practice capital O as a movement drill for a few minutes and then do your best on the entire copy.

LESSON 127 DRILL 151

Pull push and practice penmanship

LESSON 128

DRILL 152

Quibbling and quarreling are bad habits.

This drill is difficult enough to merit careful practice for a full writing period. It will be best first to practice capital Q as a movement drill.

LESSON 129 DRILL 153

Rolling muscular movement is the best

LESSON 130 DRILL 154

Summer sunshine follows spring

LESSON 131 DRILL 155

Time and tide wait for no man

LESSON 132 DRILL 156

Important improvement in penmanship

LESSON 133 DRILL 157

Union of interests brings union of minds

It is always a good plan, where time permits, to practice each capital at the beginning of the line as a drill.

PALMER'S PENMANSHIP BUDGET

LESSON 134 DRILL 158

Value your time as you value money

Do not neglect the movement drills, although they are not specially mentioned in every lesson.

LESSON 135 DRILL 159

Killing William was willing to watch.

LESSON 136 DRILL 160

Xenophon fixed historical events

Capital X is made with a figure six inverted, and a figure six right side up. Keep this in mind when making it.

LESSON 137 DRILL 161

Young man grasp your opportunity

LESSON 138 DRILL 162

Zero weather gives zest to pedestrians

LESSON 139 DRILL 163

Pay James Robins on demand \$4,175.623.

LESSON 140 DRILL 164

Due E. J. Gilman Nine Hundred Dimes
Due E. J. Gilman Nine Hundred Dimes

Work up to the complete copy by a systematic practice on the capitals and words separately.

LESSON 141 DRILL 165

CPR CPR CPR CPR CPR CPR

The author, in common with many teachers of business writing, has found the practice of combinations of capitals very helpful in developing accuracy and freedom. This is an excellent part of the course in which to introduce such drills, but tangled and difficult combinations should be avoided.

Drill one hundred and sixty-five, if rightly practiced, will force light movement and develop constructive ability. About twenty-two of this combination should be made to a minute. It will be profitable to devote a full session to it.

LESSON 142

DRILLS 166 AND 167

Practice the combinations of capitals several minutes before practicing the small letters. A perfect mastery of the following combinations will help students in the work that follows. A few scattered lines will not meet the requirements. Write a full page.

C. Loomis C. Loomis C. Loomis
C. Rollins C. Ryan C. Runnels

LESSON 143 DRILL 168

AND AND AND AND AND

Use uniform motion from beginning to end, and make about twenty-five a minute.

AN Palmer AN Palmer AN Palmer

LESSON 144 DRILL 169

H H H H H H H H H H H H H H H H

This affords a good drill and a good test of accuracy in applying movement. The last downward stroke in capital H is a left curve, is it not? Study the direction of the pen in making it, and then strike boldly. This will be a good drill to practice frequently at the beginning of a lesson.

DRILL 170

P. H. Keller P. H. Keller P. H. Keller

Use your eyes, focus your mind upon your work, study and practice earnestly, and you will be pleased with the results.

LESSON 145

Movement drills for a few minutes and then the following:

DRILL 171

O. P. Daniels O. P. Daniels O. P. Daniels

Practice the combination of capitals several times before making the small letters. Such repeated effort will be helpful.

LESSON 146

DRILL 172

E. G. Palmer C. B. Palmer J. B. Palmer

*This is a specimen of
the Palmer Method penmanship.
It combines legibility, rapidity,
ease and endurance.*

Business Capitals

By W. C. Henning

A B C D E F G H I
J K L M N O P Q R S T
U V W X Y Z

By F. S. Robinson

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

By F. B. Courtney

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

By W. R. Stolte

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

By T. C. Whiteside

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

By M. A. Albin.

Capitals & Figures

A B C D E F G H I J
 K L M N O P Q R
 S T U V W X Y Z & C

1 2 3 4 5 6 7 8 9 0 % & c

By G. S. Stephens

A B C D E F G H I
 J K L M N O P Q R
 S T U V W X Y Z & c

By L. D. Root

A B C D E F G H I
 J K L M N O P Q
 R S T U V W
 X Y Z

By John O. Peterson

A B C D E F G H
 I J K L M N O P Q R
 S T U V W X Y Z

A Page for Word Practice

By W. C. Henning

Aurora Omaha Dover Camden Easton
Minneapolis Norristown Washington
Farmington Jamestown Indianapolis
Tonawanda Pottawatomie Roscommon
San Francisco Gloucester Lancaster
Vancouver Uniontown Youngstown U
Quinapoxet Burlington Janesville B
Huntington Kalamazoo Kenia H

By P. L. Greenwood

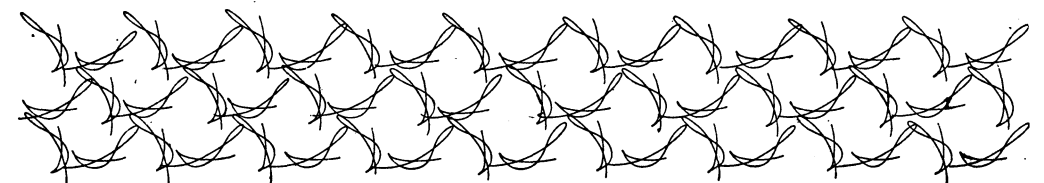
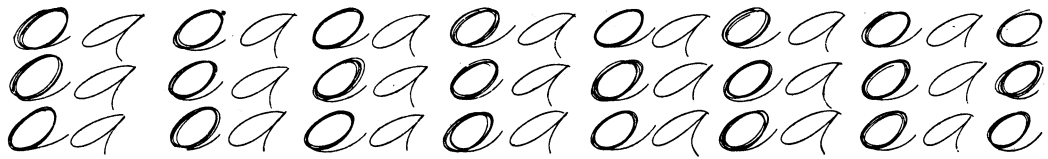
Gaining Gaining Gaining Gaining
Business Business Business Business
Running Running Running Running
Eminent Eminent Eminent Eminent

By W. R. Stolte

Parang Parang Parang Parang P
Premier Premier Premier Premier
Rambler Rambler Rambler Rambler

Recreation Exercises

Studies in Arrangement by Francis B. Courtney



Business Forms

By F. B. Courtney

Detroit Mich. Mar 5
Geo B. Ermet & Sons
Bot of U. B. Grong & Bro.
Bu. G. Apples @ 1.50 3.
Recd Paymt
U. B. Grong & Bro.

Minneapolis, Minn. Mar 15
Friend Henning,

I send you this as a specimen of pure stuff. The enclosed may look well in paper if it will photo engrave.

Yours very truly,

F. B. Courtney

By G. R. Newberry

Kingman, Kans, Mar-
Received of F. B. Merriamann
Nine Hundred Fifteen-Dollars
Borner & Kinnear

Tonkawa, Okla, Mar-
Pay Chas Brinkmann & Co
Fourteen Hundred Three-Dollars
Charge to my account
L. Bently.

PALMER'S PENMANSHIP BUDGET

53

By P. L. Greenwood

Cainsville, Mo., 5-1

Cummings & Co.
Conver, Colo.
Gentlemen

We enclose statement of your
account now some months past due

We suppose the matter has been
overlooked and hope that you will
kindly give it prompt attention

Yours very truly,
Hammond & Sons.

By L. E. Stacy

\$7,000⁰⁰

Danvers, Conn., 7-14

March 14-1906 I promise to pay
C. W. Dimmick _____ only
Seven thousand ⁰⁰ _____ Dollars
No. 94.

O. D. Rosenbaum

By W. R. Stolte

No. 96. St. Paul, Minn., Aug. 28

State Savings Bank

Pay to James E. Lanning or order
Eight Thousand Nine and ⁰⁰/₁₀₀ Dollars
\$8009⁰⁰

C. G. Steinberger

 Per. W. R. S.

Body Writing

By W. C. Henning

A competent man cannot be held down
nor an incompetent one up

If you want to do something and to
be somebody, you must get ready for
your task

The man who considers himself indis-
pensable is generally the only one
surprised when he receives his notice
to quit

Idleness is the most exacting and
unsatisfactory of taskmasters. Its
demands on one's time are unlimit-
ed, yet it has never been known to
better the condition of a single indi-
vidual in its employ

Aim for perfection of movement

Be your own most severe critic

Control of movement comes by practice

By Francis B. Courtney

Thousands of letters of application never receive a reply, the handwriting is too poor. Business men do not trust your ability. They are afraid your other work may be as poor as your penmanship. They may be wrong but yet afraid. Better strengthen the belief of every business man in your quality by learning to write a good business hand.

It is the unsatisfied man who achieves - things, the man who feels that he is capable of doing greater things than he is doing.

There is no satisfaction in being satisfied.

One of the greatest artists of all times said: - "Trifles make perfection, but perfection is no trifle" This is not only true in the world of art, but it is true in every field of endeavor.

It is the attention to details that make perfection.

It has been said that "duty" is the most sublime word in the English language.

It might be added that devotion to it is the most admirable trait in man. Life is made up of duties.

By W. R. Stolte

To live content with small means: To seek elegance rather than luxury and refinement rather than fashion: To be worthy, not respectable, wealthy, not rich: To study hard, think quietly, talk gently, act frankly. To listen to stars and birds, to babes and sages, with open heart: To bear all cheerfully; do all bravely, await occasions, hurry never. In a word, to let the spiritual unbidden and unconscious grow up through the common. This is to be my Symphony. — Channing.

The day returns and brings us to the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces, let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored and grant us in the end the gift of sleep. — Stevenson.

Palmer's Penmanship Budget

By S. C. Bedinger

New York, Feb. 1

Have & Bright,
City.

To J. C. Powell, Dr.

Jan. 16.

700 lbs. Coffee @ 15¢ — 105.00
248 " Sugar " 5¢ — 12.40
117.40

Trading Statement

| | | | |
|---------------------|---------|---------|--|
| Purchases | 3156.47 | | |
| Sales | | 7025.11 | |
| Inventory | 7116.45 | | |
| Warehouse Supplies | 61.35 | | |
| Warehouse Labor | 120 | | |
| Purchase Discounts. | | 173.57 | |
| Sales Discounts. | 171.64 | | |

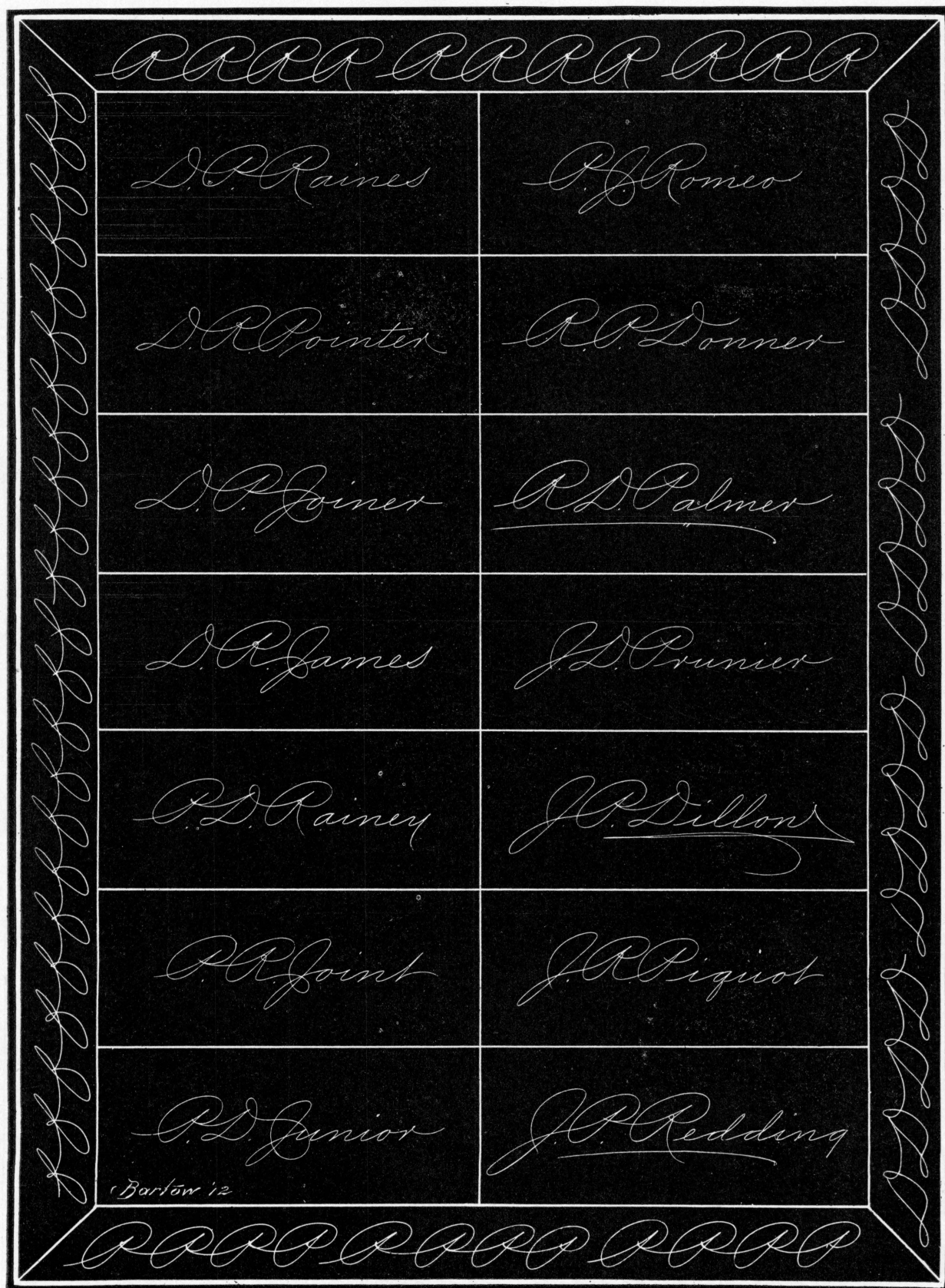
Jan. 1-16. Financial Statement

| | | | |
|-----------------------|--------|--------|--|
| 1- Cash | 136.50 | | |
| 2- Mdse. Inviry. | 230.50 | | |
| 3- Equipment | 23.80 | | |
| 4- Notes Rec. | 493.25 | | |
| 5- Accounts Rec. | 60.25 | | |
| 6- Notes Pay. | | 108.00 | |
| 7- Accounts Pay. | | 227.50 | |
| 8- J. W. Bowen, Prop. | | 608.80 | |
| | 944.30 | 944.30 | |

PALMER'S PENMANSHIP BUDGET

Combinations in Business Signatures

Written by S. E. Bartow



Body Writing

By Miss Mae E. Burke

Few things are needed to make a wise man happy; nothing can make a fool content; that is why most men are miserable.

It is well that a new business does not make much money during the first year of its life, and that it gets quite a few gentle slaps during its first three years to prevent a body blow as the result of over-enthusiasm.

By Fred Berkman

And the night shall be filled with music.
And cares that infest the day ~~~~~
Shall fold their tents like the Arabs
And as silently steal away ~~~~~

Hearts like doors will open with ease.
To very, very little keys ~~~~~
And don't forget that two of these ~~~~
Are "Thank you, Sir," and "If you please."

Write it on your heart that every day is the best day in the year.

Business Letter

By S. E. Bartow

Dear Friends,

I am glad to announce to you and to all lovers of conscientious efforts with a pen, I will be a regular contributor to these pages in the future.

My work will not be confined to any particular line but all branches will receive my earnest attention. If anything I do or say will give inspiration to the learner and pleasure to the learned, that will suffice.

Trusting we may become better acquainted in the future, I am
Sincerely,

S. E. Bartow

By J. J. Bailey

Gentlemen,

I have enjoyed reading the articles in your paper on penmanship problems, and I assure you I have received much good from them.

Yours truly,

J. J. Bailey

By Miss Mae E. Burke

New York, N.Y. Mar. 1.

Penman Readers,

I am submitting this as a specimen of business writing suitable for imitation by students striving to become good practical writers.

It might be better, but I believe that if students having mastered the basic principles of muscular movement will study it as to arrangement, spacing, slant, size, length of loops, and quality of line, and will practice imitating it, they will be much benefited.

Yours truly,

Mae E. Burke

By Fred Berkman

Fifth Ave High School,
Pittsburgh, Pa., Aug. 30The American Penman,
New York City.

Gentlemen:

Herewith you will find a dollar bill for renewal subscription to the magazine. Can't get along without it.

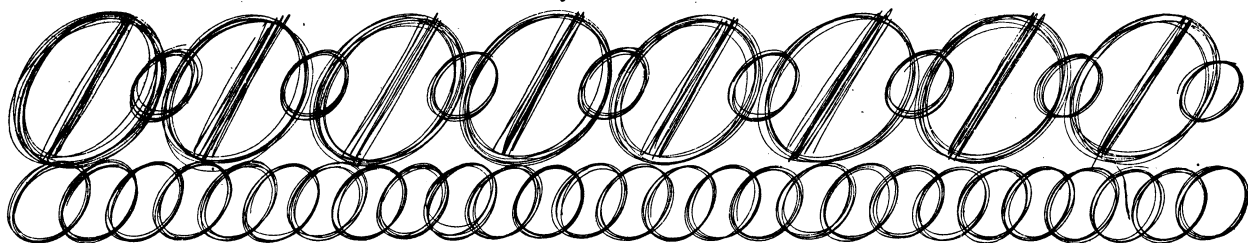
Schools open Sept. 2.

Sincerely,

Fred Berkman

PALMER'S PENMANSHIP BUDGET

By E. C. Mills

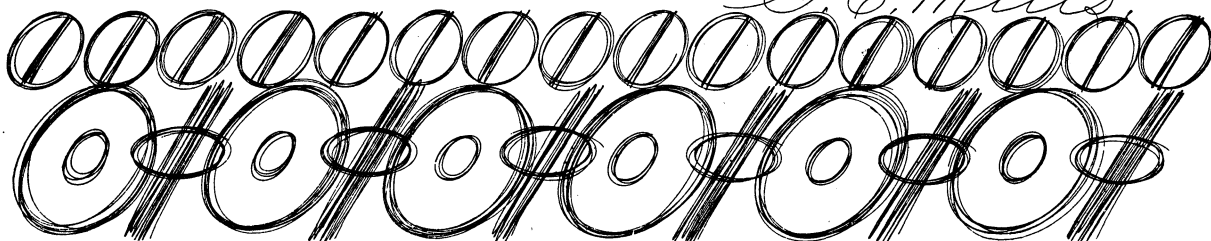


Mr. A. N. Palmer, -

Please accept this as a
specimen of my rapid muscular
movement writing.

Yours,

E. C. Mills



By R. H. Wade

The American Penman,

New York, N. Y.

Gentlemen,

The Penman certainly
handles the pedagogical side
of practical writing scientific-
ally, and is accomplishing a great
amount of good.

Yours sincerely,

R. H. Wade.

PALMER'S PENMANSHIP BUDGET

63

By H. L. Darner

544 Cora Street,

Mr. A. N. Palmer,
New York City, N. Y.

Wilkinsburg, Pa.,

Sept. 1.

Dear Mr. Palmer:

Please find inclosed \$1⁰⁰ for
which please send me the American Penman
for one year, beginning with the Sept. number.

Yours very truly,
H. L. Darner.

By W. C. Brownfield

Bowling Green, Ky.,
Oct. 15.

Dear Mr. Palmer, -

I started to
raise a Century Club this
week, but ran by the post.
Enclosed you will find a
list of 105 subscriptions.

The task has been an
easy one with such a com-
plete Journal as you are
giving us this year.

Hastily,
W. C. Brownfield.

PALMER'S PENMANSHIP BUDGET

By J. A. Stryker

11-18

Friend Palmer;-

I herewith mail you
the pen specimens asked for in
a recent communication.

Sincerely,

J. A. Stryker.

By J. S. Lilly

Philadelphia, Pa., Oct. 8
The P. N. Palmer Co.,
30 Irving Place,
New York, N.Y.
Gentlemen:

I send enclosed herewith list
of 52 names for the Penman.

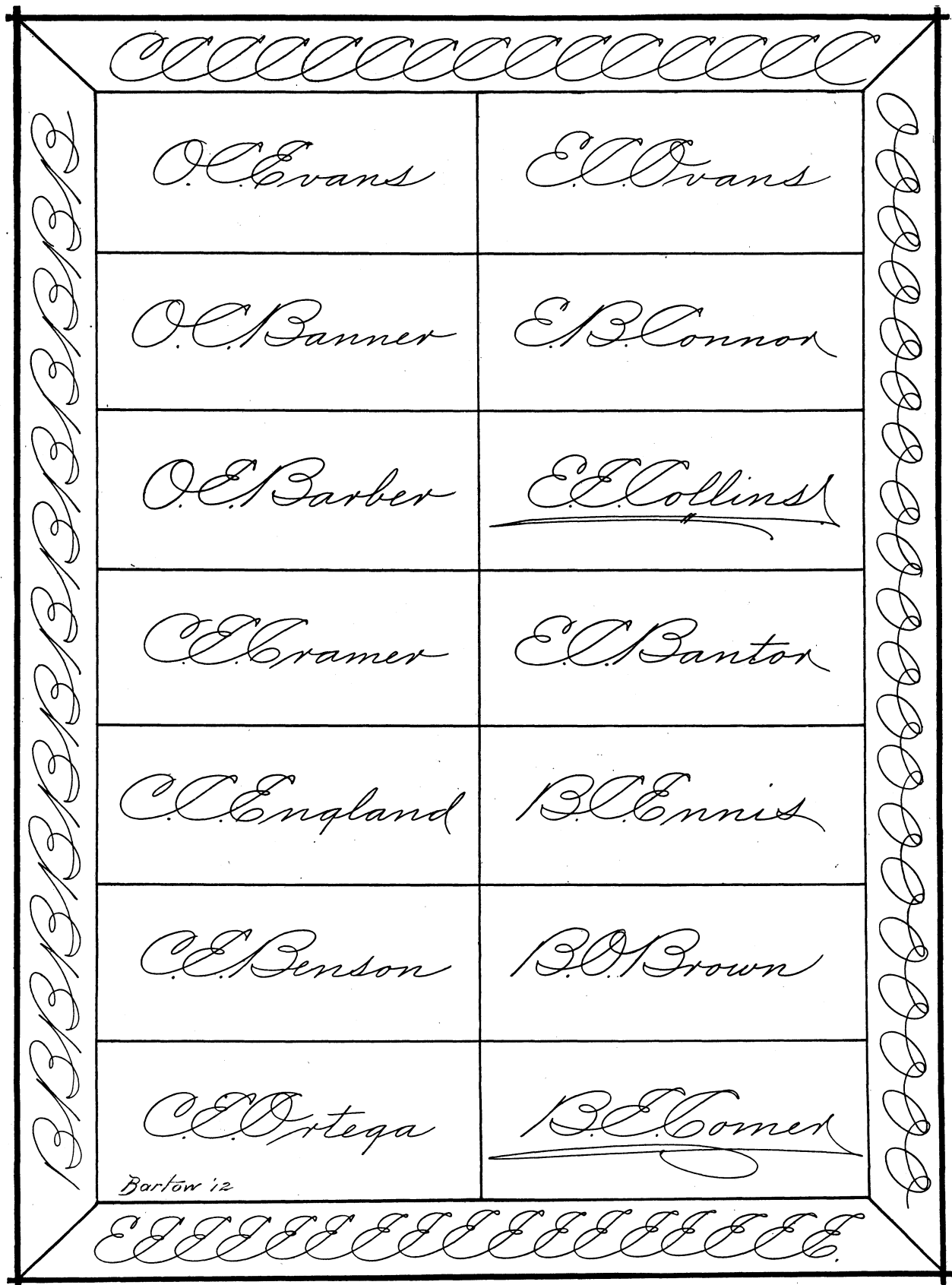
Please start subscriptions
with September if possible.

Wishing the Penman unbound-
ed success in its new home, I
am,

Cordially,
J. S. Lilly

Capital Letter Drills and Combinations in Business Signatures

By S. E. Bartow



Business Signatures

By Mac E. Burke

C. Loomis C. Loomis C. Loomis
C. Rollins C. Ryan C. Runnels
E. G. Palmer C. B. Palmer J. B. Palmer
O. P. Daniels O. P. Daniels O. P. Daniels
A. M. Palmer A. M. Palmer A. M. Palmer

By A. F. Jaksha

B. Guthrie C. E. Gardner O. M. G.
H. H. Young H. H. Young
K. K. Humboldt M. M. Minemire
A. F. Winters R. H. Pennoyer

By W. R. Stolte

J. N. Stimer J. M. Fournier J. E. Rainey
B. D. Ringer M. A. Reeves
G. N. Schultz O. G. Pringle S. H. Taylor
N. S. Keating B. A. Leniere
J. P. Denning H. M. Kramer J. P. Larquin
U. F. Rummel C. G. Parling
W. C. Harvey G. E. Kling D. B. Ramsey
Y. F. Reamer C. P. Larnot
A. M. Proulx E. M. Friberg E. H. Damon

By O. L. Rogers

P. D. Rainey P. J. Diner P. R. Point
 D. P. Roman J. R. Piquot P. D. James
 L. J. Potter L. R. Payne J. D. Plainfield

By E. C. Mills

H. W. Shaylor D. N. Greene

J. H. Painter.

J. B. Palmer N. P. Runyon
 By E. C. Mills.

By S. C. Bedinger

S. C. Evans J. B. Connell

S. C. Bedinger

By J. A. Stryker

P. R. Jones J. D. Prince P. R. Draper
 J. P. Danger R. P. Jarvin J. P. Ranger

PALMER'S PENMANSHIP BUDGET

Model Letter

By Mae E. Burke

April 25,

The American Penman.
30 Irving Place,
New York, N.Y.

Gentlemen:-

I am sending herewith my examination for The American Penman Certificate of Proficiency. I have been following the copies and instructions given in The American Penman, and I have studied and practised faithfully. I hope that you will find my work up to the requisite standard.

On receipt of your favorable report I shall forward the required fee.

Sincerely yours,

Mae E. Burke



Lessons in Ornamental Writing

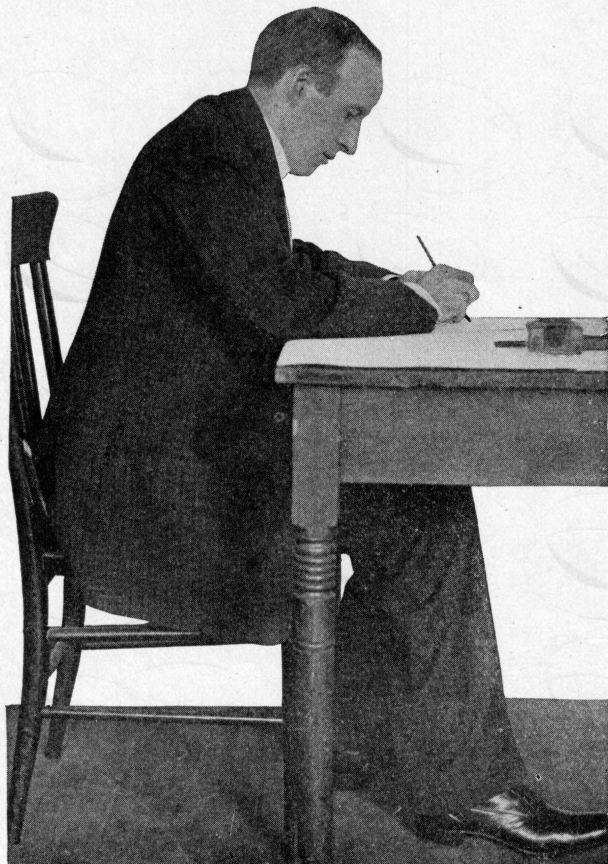
By Francis B. Courtney

ORNAMENTAL writing as an accomplishment, if nothing more, is worth the attention of anyone who can appreciate the beautiful. The graceful curves, the harmony of lines, the delicate touch, and the dashy shade of the skilful penman, combine to make forms both pleasing and fascinating, and those who have a few leisure moments each day can find rare pleasure in the practice and attainment of this branch of penmanship.

PREPARATION

Good materials are absolutely necessary. Without them you can accomplish nothing. What do you need? Not an elaborate equipment; just some good paper, several oblique penholders, a box of fine pointed, flexible pens, some blotters and a good table of the right height. Any ordinary straight-back chair is good.

Position demands your attention. The accompanying photographic illustrations tell the whole story much better than it could be told in words. Study them very carefully. Observe in illustration No. 1 the position of the chair, the posture of the body, the manner in which the feet are placed on the floor, the position of the head, and the arms on the desk. In illustration No. 2 you will please note the relative position of the arms. The elbows, as shown by the illustration, are equally distant from the body. Keep the shoulders square, the head level, and your work directly in front



ILLUSTRATING POSITION No. 1

of you. Notice the position of the paper on the desk, and the manner of holding and adjusting the paper with the left hand. Stop right here until you thoroughly understand everything relating to position.



AT WORK

Illustrating Position No. 2

HOW TO HOLD THE PEN

The manner of holding the pen comes next. Don't begin work yet. Let us study illustrations 3, 4 and 5 very carefully. No. 3 shows how the penholder is held between the second finger and the thumb. No. 4 shows the under part of the hand as it is when ready for action. No. 5 shows the relative position of the fingers and how they are brought under the palm of the hand. There is but little difference between the appearance of the hand when holding the pen correctly, and when at rest with the fingers partly closed. Of course, it is understood that no two hands are made alike, so you are not expected to make your hand look like those in the illustrations. But it is the general principles of correct penholding that you should study and apply.

MOVEMENT

Correct movement is the foundation of all penmanship skill. You must acquire it or any amount of time and effort you may devote to this work will be lost. Just plain muscular movement is all we want, and we assume that you understand the meaning of the term. You must develop and store away a generous quantity. You must practice exercises until the action of the arm is light, absolutely free, and under perfect control. Such action can be acquired only through a complete relaxation of all the muscles of the hand, arm and shoulders. Gripping the penholder severely produces a rigid tension of the muscles, prevents freedom, lightness of touch, and grace of movement. Do not attempt any of the shaded strokes until you can make the light strokes with perfect ease.

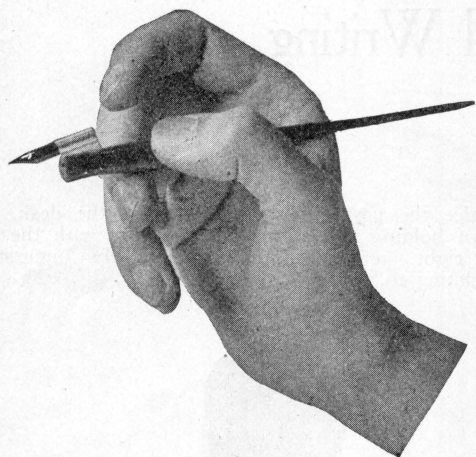


ILLUSTRATION No. 3



No. 4



No. 5

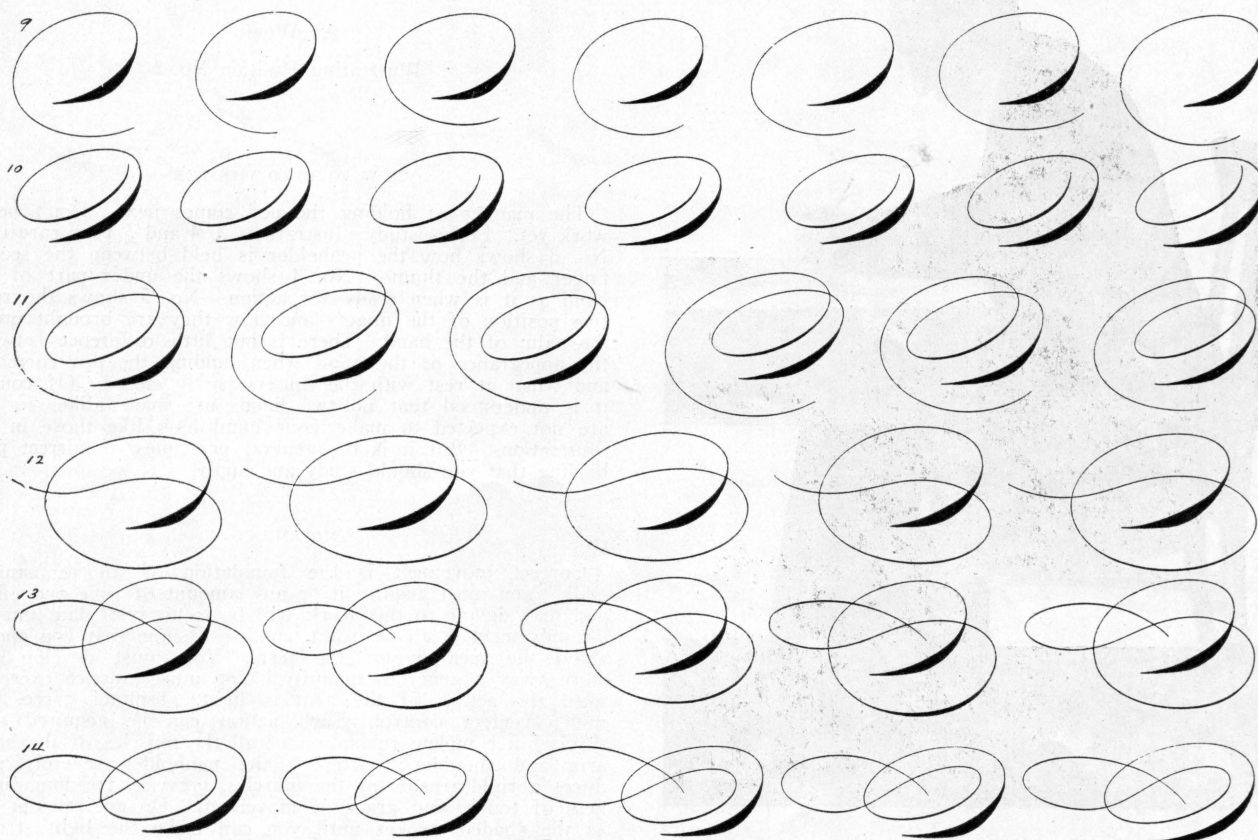
Mr Courtney's hand illustrating correct penholding.

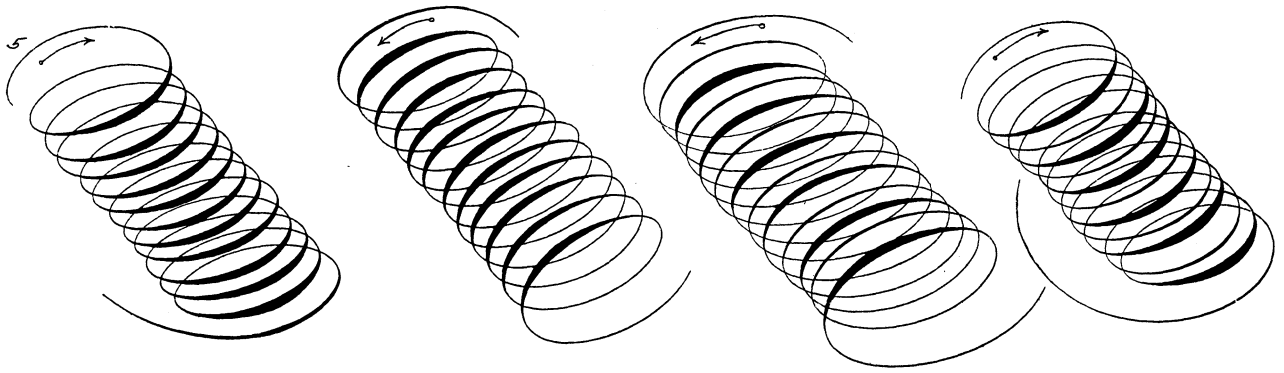
THE SHADES

The shaded strokes will doubtless cause you a great deal of trouble and discouragement, but by careful study and persistent effort you can accomplish the desired end. Your first tendency will be to make them slowly, and resultantly heavy and lifeless. You must overcome this at once. The shades require the same free action as the light lines. They

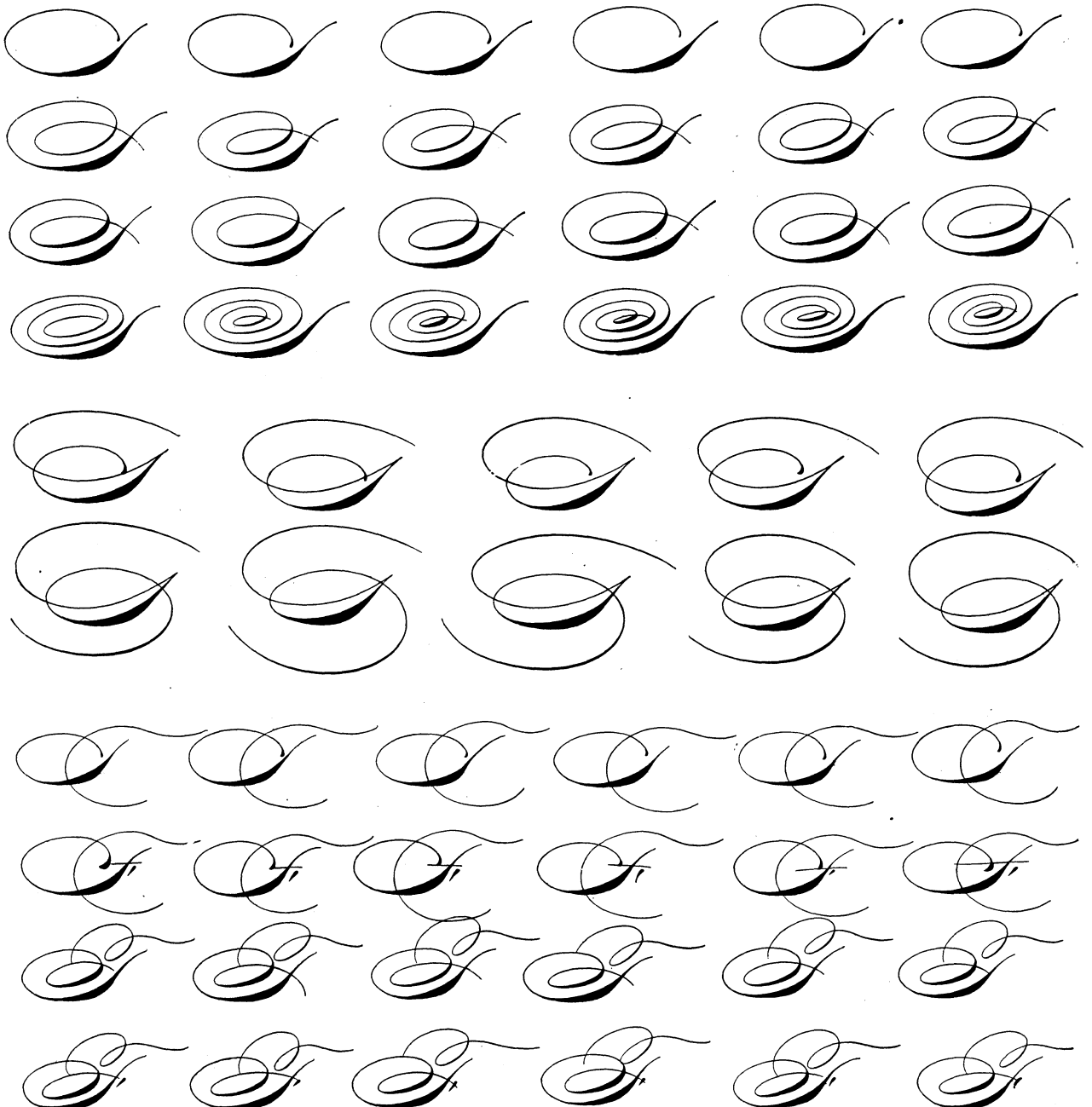
are made with a lively, yet deliberate movement, a bold, springy pressure on the pen and a quick release without stopping or checking the motion.

I would impress upon you the importance of the foregoing instructions, and ask you in your own interests to observe them carefully in all your practice. Applying the foundation principles as outlined above is the only way that anyone has ever attained a high degree of skill in penmanship.





The over and under shades embodying the principles of all shaded strokes



argue argue argue argue argue argue
bring bring bring bring bring bring bring
crown crown crown crown crown crown
drought drought drought drought dr
every every every every every every
favor favor favor favor favor favor
ginger ginger ginger ginger ginger
have have have have have have have
injury injury injury injury injury inj
jaunt jaunt jaunt jaunt jaunt jau
king king king king king king king
learn learn learn learn learn learn
main main main main main main
neat neat neat neat neat neat neat
over over over over over over over
proper proper proper proper proper
quart quart quart quart quart quart
river river river river river river
sure sure sure sure sure sure sure
Turn Turn Turn Turn Turn Turn Turn
under under under under under under
very very very very very very very

wear wear wear wear wear wear wear
extra extra extra extra extra extra ex
your your your your your your your
youave youave youave youave youave youave y

A pin has a head and a point

Busy bees collect honey from flowers

Cotton velvet is very soft To the feel

Dollars are our largest silver coins

Earthen ware is baked in furnaces

Forts are surrounded by a moat

Great haste often makes great waste

Hard apples keep better than mellow

It is not how much we do but how well

January the first month of the year

Knowledge in youth is wisdom in age

Live coals of fire glow with heat

Millers separate the bran from flour
Never envy those who are above you
One hundred cents are worth a dollar
Polite people please their friends
Quicksilver is heavier than lead
Rain will make the ground moist
Spring is the first season of the year
The miller grinds corn into meal
Upright and do right make all right
Value writing for there is value in it
Wheat flour will make good bread
Xenophon fixed historical events
You should save the fragments of time
Zouaves always win prizes in drills

Words Showing the Round Style of Small Letters Applied to Ornamental Writing

By Francis B. Courtney

| | | |
|-----------|------------|-------------|
| Amesport | Barrington | Cambridge |
| Detroit | Eastport | Fairmont |
| Gardner | Harveyport | Indiana |
| Jamesport | Kearney | Louiston |
| Montague | Newport | Overton |
| Portland | Quincy | Ravenpoint |
| Sigourney | Thornton | Uniontown |
| Varney | Warren | Winthrop |
| Younger | Zanzibar | B. Courtney |

Cardwriting Signatures

By S. E. Bartow

W. A. Hoffman

W. F. Connors

W. J. Morcos

W. A. Kramer

W. F. Harpot

W. E. Lantry

W. G. Morrow

W. F. Barton

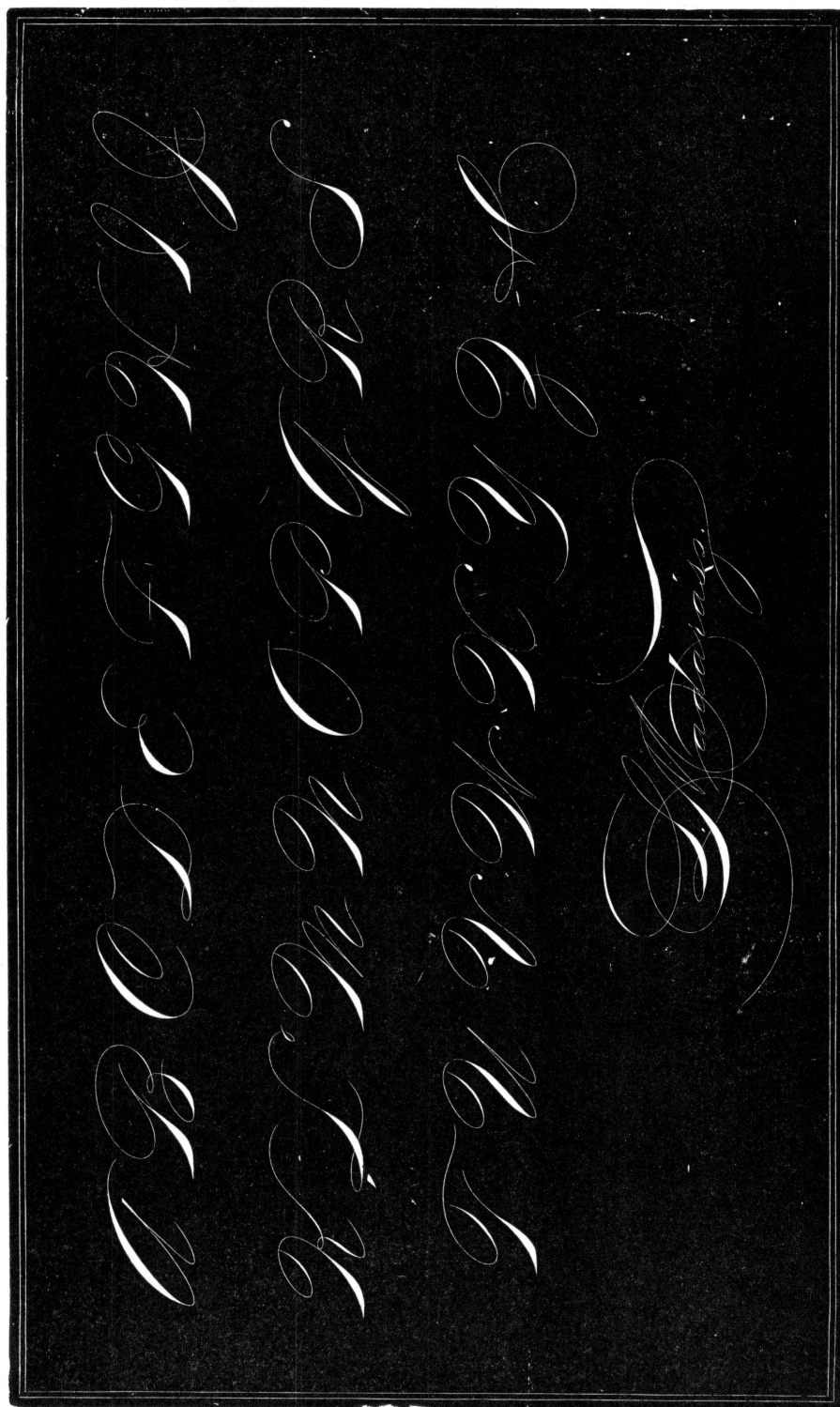
W. F. Basler

W. A. Palmer

W. M. Largent

W. H. Gainer

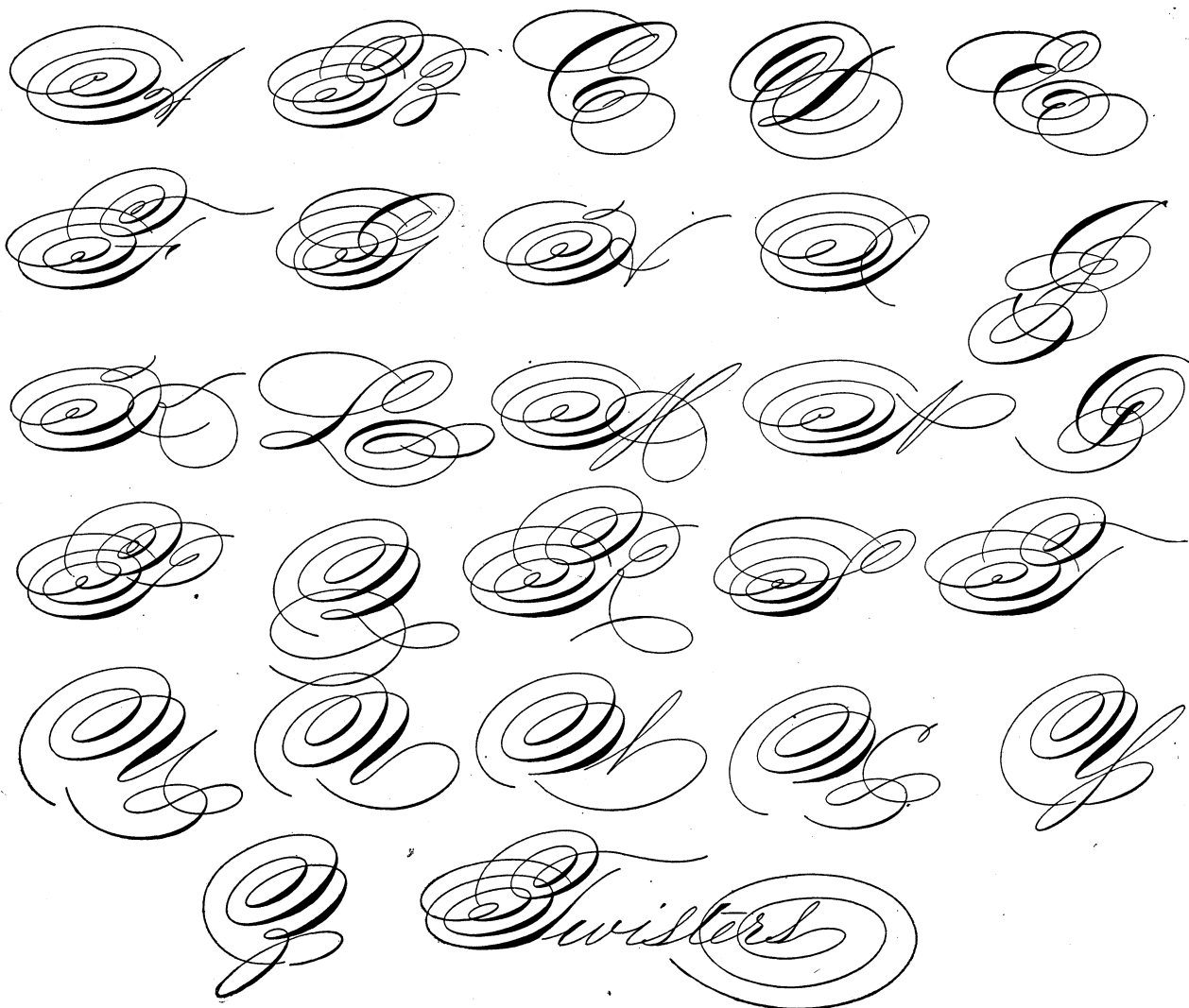
W. A. Kramer



By the late L. Madarasz. Nothing better has ever been written

PALMER'S PENMANSHIP BUDGET

By F. B. Courtney



By H. L. Darner

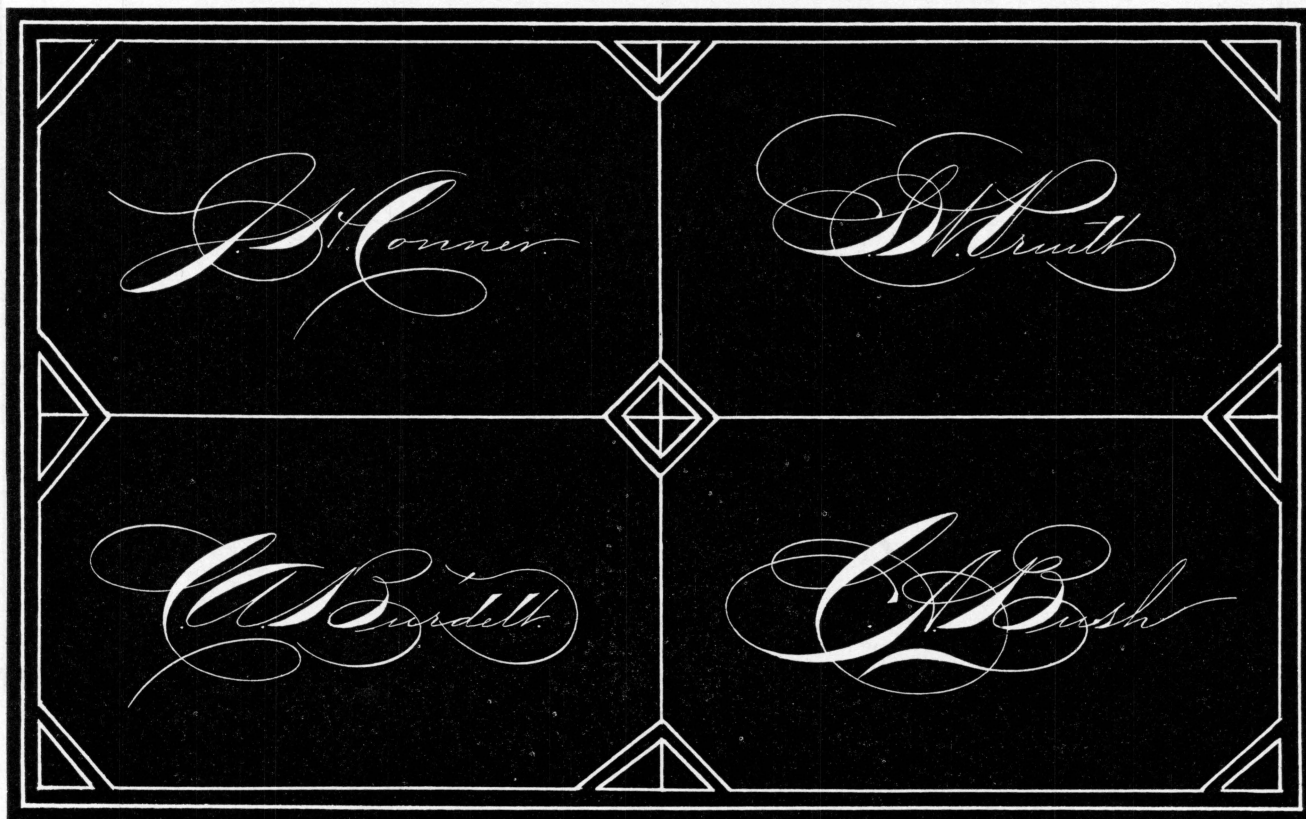
10

A B C D E F G H I
 J K L M N O P Q
 R S T U V W X Y Z

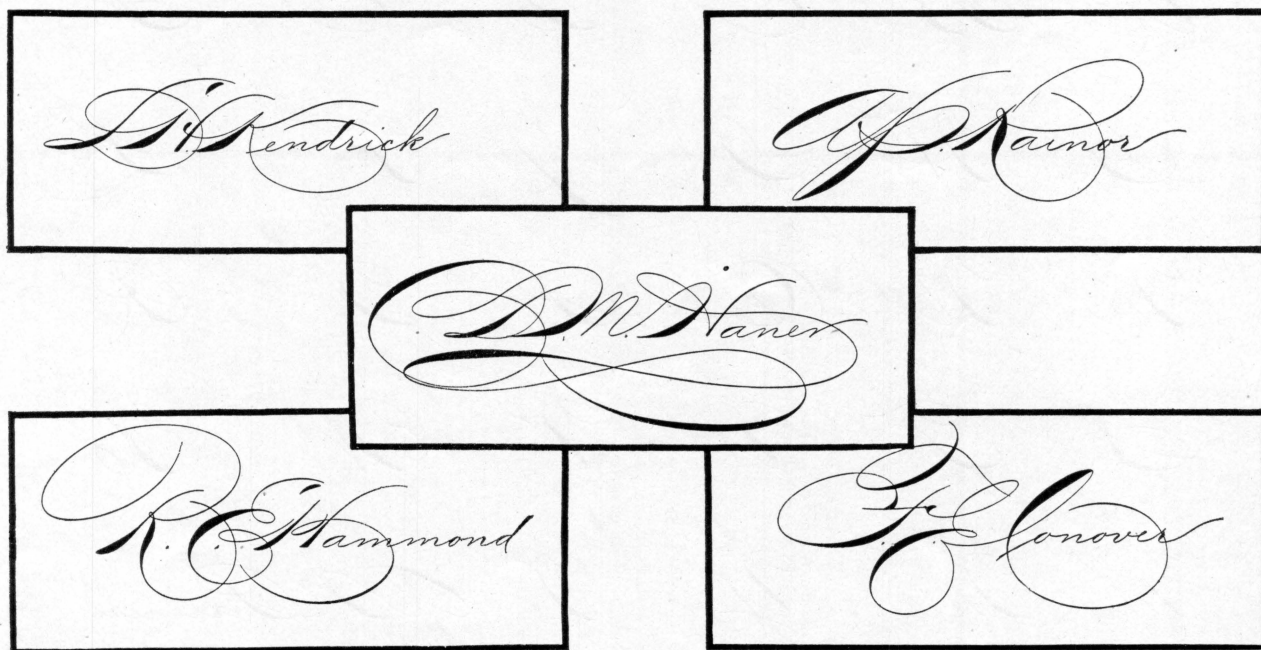
PALMER'S PENMANSHIP BUDGET

79

By L. Madarasz



By W. C. Henning



PALMER'S PENMANSHIP BUDGET

By S. O. Smith

J. C. Harmon L. H. Weiner

D. B. Elliott

W. Barnett J. Oliver

S. O. S.

By W. C. Henning

A B C D E F

G H I J K L

M N O P Q R

S T U V W X

Mrs Miss Y Z A. N. Palmer

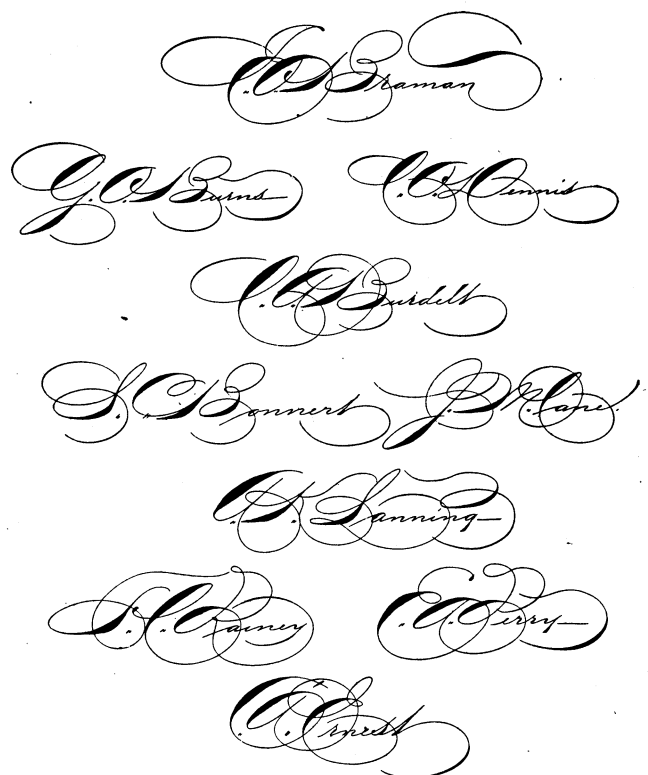
By L. Faretra



By Fred S. Heath



By G. R. Newberry



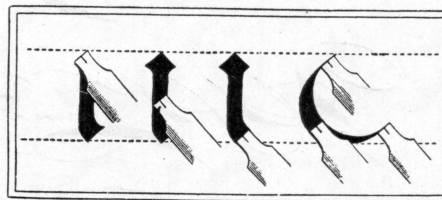
Lessons in Text Lettering

By S. E. Bartow

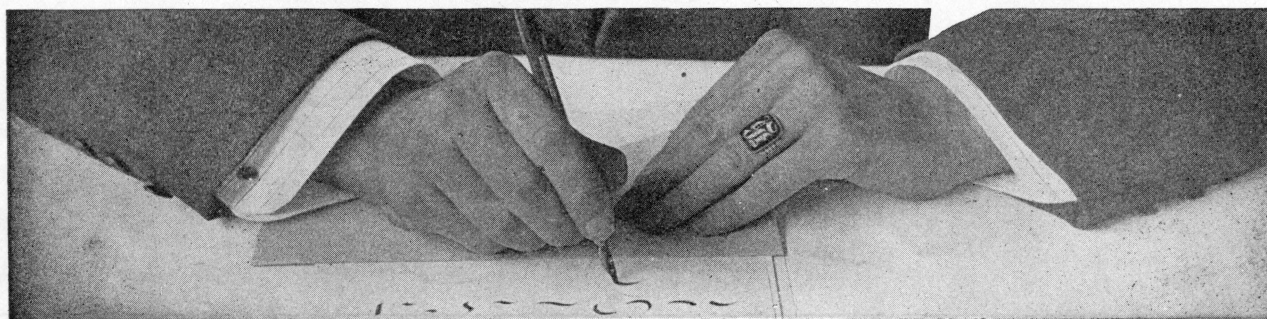
LESSON NUMBER ONE

BY learning a few styles of simple, practical, and rapid broad-pen letters, such as given in this series, you will be enabled to add quite a few dollars to your income by diploma filling, plain engrossing, etc. Provide yourself with some good heavy paper or cardboard, PALMER METHOD LETTERING PENS (Nos. 1 and 2 are recommended as the best size for general work), and black India ink. Higgins' Waterproof Drawing Ink is used by many. Stick India ink ground to the proper blackness is also very good.

The accompanying diagram will show you the position of the pen in relation to the strokes. The photograph shows position of the hands and paper. Study these carefully. The



THE PEN AND THE STROKE



ILLUSTRATING THE PROCESS OF LETTERING

penholder is held more nearly perpendicular than in ordinary writing. That will enable you to make a sharp beginning stroke.

In this first lesson are given all the principal strokes and

principles used in the German text. Master these and all subsequent lessons will be comparatively easy. In learning the strokes you will also learn to handle the pen, which is most important at this time.



LESSON NUMBER TWO

FOR this lesson we have for study and practice the complete alphabet, upper and lower case of German text. This is the most popular, most graceful, and must used for diploma filling, of all broad-pen lettering. The styles given are not as ornate as can be made, but they were designed for rapidity and utility with just enough ornament to relieve them of stiffness. You will notice that the necessary retouching with a fine pen has been reduced to the minimum, making a high rate of speed possible. It will pay you to include this alphabet in your repertory, and if your engrossing is limited to diploma filling you will need no other.

If you are practicing on unruled paper or board, it is almost necessary to have a drawing board and T-square. For the beginner it is a good plan to indicate with a pencil the forms of the letters and spacing. While only the steel lettering pen was mentioned in the first lesson, the more experienced of our readers no doubt noticed that in the diagram "The Pen

and the Stroke" given with that lesson, a quill pen was shown. While the quill, properly cut, is undoubtedly superior to all other pens, in our opinion it should not be used by a beginner until all the strokes and the manipulation of the pen are mastered. The principal objection to a quill pen for diploma work is the care and the recutting necessary to keep it in proper condition. This consumes considerable time. The steel pen is always ready.

When you have learned to use a steel pen, and wish to try the quill, you must first learn the art of cutting it properly. First, cut the quill to a sharp point, like an ordinary writing pen. Then lay the underside on a smooth, solid surface, and cut the end off on a slight slant. A study of the steel pen would, no doubt, enable you to get the proper slant. When an extra broad letter is desired, a pine shingle, cut to the proper width, makes a fine pen.

(Illustration on next page)

ILLUSTRATION FOR LESSON NUMBER TWO



LESSON NUMBER THREE

THE Old English alphabet given in this lesson is at once the most beautiful and popular of all broad-pen letters when artistic appearance and dignity are desired.

To those who are accustomed to Old English carefully drawn and laboriously finished, the style given herewith may seem crude and incomplete, but, following the original plan to make all alphabets in this series practical and usable, all lines which have to be drawn in with T-square or free-hand, have as far as possible been omitted. In doing this much time is saved and we still have an attractive letter for diploma work and plain engrossing.

Draw head and base line with pencil, using drawing board and T-square. With pencil rule vertical lines as a guide for your strokes.

Make the principal strokes with a broad-pen. After letting the ink dry take a ruling pen and put in fine lines in A, M, and N. All other fine and connecting lines may be drawn in free-hand with a fine pen.

If any of your broad strokes are ragged or off slant, smooth and straighten them with a ruling pen and T-square. This is not advisable in diploma work, as it requires too much time.



LESSON NUMBER FOUR

THE first alphabet given below is popularly known as "Engrossers' Text." It is a composite alphabet. The capitals are round Hand and the lower-case letters are similar to the German text. The combination has been made popular by engrossing artists who have used it extensively for some years for body engrossing in place of Engravers' Script. A smaller pen is better for this style of lettering.

Watch carefully the start and finish of your strokes.

You are no doubt convinced by this time that to make sharp, smooth strokes the pen must be held at just the right angle, and must be kept in that position.

If the rules given in lesson number one are strictly adhered

to, and the principal strokes practised faithfully, you should have little trouble in mastering the letter forms. There is not much to be said regarding the forms; that is largely imitation.

Try to have your letters uniform in width, except M, W, O and Q, which are a trifle wider than the other letters.

Your letters should be vertical. Light vertical pencil lines drawn the length of the page will act as a guide.

The second alphabet on this page shows the use of the decorative initial letter. This alphabet is an individual style such as artists use in the captions placed on decorative posters. It is sketched first with pencil and later filled in with pen and ink.

A B C D E F G H I
J K L M N O P Q R S
T U V W X Y Z &
a b c d d e e f g h i j k l m n o p q r r s t
u v w x y z

Minnie Anna Winnie Coe



A B C D E F G H I J K L M
N O P Q R S T U V W

1 2 3 4 5 X Y Z & 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w x y z

LESSON NUMBER FIVE

REFERENCE was made some time ago to the importance of the scrap-book to those who expect to excel in the art of lettering. This scrap-book should contain the greatest possible variety of styles of lettering, and should be kept up-to-date as styles are constantly changing.

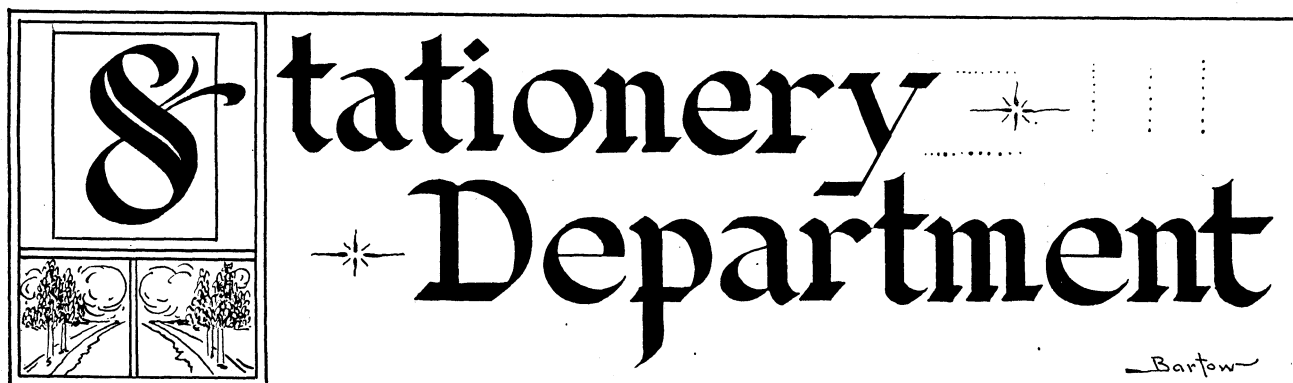
Mr. Harry L. Gage, in an issue of the *Inland Printer*, says: "The inspiration of 'the other fellow's work' is never to be denied, be it by favorable or unfavorable contrast with our own. Though a critical few would damn with the suspicion of plagiarism the man who goes too frequently to his scrap-book, no moral law will make him cease to avail himself of the stimulus that comes with the intimate study of any good work. It is not thievery to be stirred into action by another man's skillful expression of his

ideas. Nor is it piracy to be a frank imitator of a style that is good."

Hence the scrap-book—the "wee nippy" of mental stimulant for the letterer and designer.

It is a very difficult task to originate a letter, and as imitation is not considered piracy, we are frank in confessing the style given in this article is not entirely original with us. It has for its theme the beautiful Italian style now in great favor, but the broad-pen treatment makes it practical and rapid for certain kinds of display card work. It is what would be termed a rough-and-ready style, but with careful attention to spacing, strength and general appearance, it is quite effective. Below is a card showing the practical application of the style. Skill comes only from practice.

A B C D E F G H I J K
 L M N O P Q R S T
 —→ U V W X Y Z ←—
 a b c d e f g h i j k l m n o p
 ✱ q r s t u v w x y z ✱



Lessons in Text Lettering

By W. E. Dennis

LESSON NUMBER ONE

TO do text lettering well, and *rapidly* at the same time, requires considerable practice, but it seems as though anyone who has the fine perception of form and skilful touch requisite to an artistic writer could also become a good text letterer. The things necessary are good models, and a few hints as to how to go about it.

MATERIALS

Soennecken pens, turkey quills and reeds are used. The best is that which you can use best. Most engravers use the Soennecken pen, probably because it is easier to obtain.

India ink is generally preferred, although Chinese ink is about as good and some prefer it. Japan ink (Walkden's or Arnold's) is also good.

The Old English is one of the most beautiful and useful

of all alphabets, and, no doubt, one of the most difficult. The practical way to make it is simply to indicate with pencil or locate the letters, then with the broad pen or quill, corresponding in width to the letter, clip them out at one stroke, putting on the spurs usually with a narrower pen. As much retouching and trimming may be done afterwards as is desirable.

In this alphabet each letter was penciled out very carefully, then with a broad quill pen the letters were made in ink. After that considerable time was spent in lining up and retouching where there appeared any chance for improvement; last, all the flourishes were put in as an embellishment. This mode of procedure is not a practical way to do Old English, but still it may be well enough to practise, to train the eye and get as good a conception as possible of the letter.



LESSON NUMBER TWO

German Text

ANOTHER beautiful alphabet is German text, not quite so legible and dignified as Old English, but very rapid of execution and especially valuable for diploma filling, etc. It is less mechanical than Old English from the fact that it is made up almost entirely of curves, whereas Old English has more angles and straight lines, but the pen manipulation is much the same, and if a person can make Old English he can soon learn to make German text, or vice versa. It is a question as to which is the more difficult; one seems about as much so as the other, although German text can be done with the greater speed. Grace seems to be the characteristic feature of German text, and in order to get the leading quality it is highly important to be as off-hand as possible in making it. As in offhand script writing, a certain freedom seems necessary in its execution, and a labored effort reveals itself at once in the work.

A clear conception of the letter, as in Old English, is of great importance, for the hand will try to make what the fancy dictates, therefore study the letter, learn it *thoroughly* and train the eye to be so critical that it will at once detect any fault made by the hand, then practice, and practice only, will do the rest.

In this alphabet the aim was to produce graceful models, but do not be satisfied with the study of just *one* alphabet. Study *all* the good forms you can get hold of, ever remembering there are more than just one particular way to make a letter, also that no alphabet can be said to be absolutely *perfect* and beyond criticism.

In the next lesson a more rapid and practical style of Old English and German text will be given, something where less attention is paid to finish but more to speed and utility.



LESSON NUMBER THREE

Rapid Old English and German Text

IN these Old English and German text alphabets we have something much less elegant in form and finish than those given in a preceding lesson, but far more profitable to those who consider lettering from a remunerative standpoint. These alphabets were probably done in less than one-twentieth of the time consumed in making the first ones; therefore, as few people are so critical as to notice every little fault they will have to take their place ahead of the elaborate ones when it comes down to getting money out of the game.

In these specimens of practical work the object was not to show how *beautifully* the letters could be made, but how *rapidly*, consequently all unnecessary work was left out. Every letter was made without sketching in pencil, retouching or going over in any way, a fine pen being used only where hair lines appear in the Old English capitals. All the small letters were made with the quill entirely. So it is easily seen that the work was done in a very short time. Of course, it could be greatly improved by lining up and retouching with a fine pointed pen, but all this takes time. Much of the diploma filling and general lettering of engrossers has to be run right off without even taking time to lay it out in pencil, the same as in these specimens, which serve to show the kind of work that pays. Therefore, let us emphasize the importance of *speed*, but do not try to get speed *first*.

Aim to get quality first and rapidity will come afterward. It will be a good plan to study and practice well on the first alphabets, getting all the forms well fixed in mind. Learn to handle the quill or pen skilfully, then see what you can do in rushing things off a little faster.

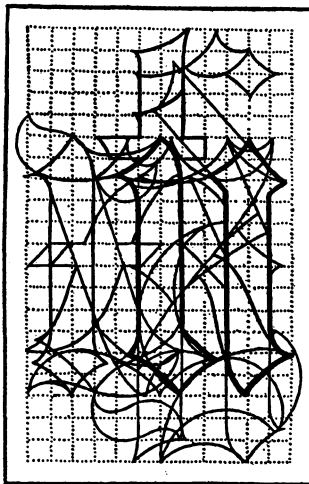


DIAGRAM OF LETTERS SHOWING PRINCIPLES

In order that the student in lettering may get a clear conception of the small letters in Old English, it will be well to study carefully this diagram and note how all the letters are made up from a few principles. This rule holds true with all alphabets. When it is seen on just what principles the letter is constructed it then becomes easy to master the form.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z a n d

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

LESSON NUMBER FOUR

German Round Hand

A N indispensable letter to the engrossing artist is that known as German Round Hand. It can be made with great rapidity, is easy to read, and serves admirably for body text, where a great deal of solid reading matter is to go within a small space. It can be made so compact as to require much less room than engravers' script, is much easier to execute, and if anything, even more rapid than the latter. It is used a great deal by illuminators where a start letter is richly illuminated, and the rest of the page lettered in this very practical style of text.

Not much trouble will be found in handling this letter after Old English and German text have been mastered, for it is really made up principally from those two alphabets—a sort of mongrel type, but a very useful one nevertheless, and any-

body who desires to do engrossing should learn to run off this letter in a neat way, with as much speed as possible.

The style where the letters are connected with a hair line is more difficult, and it is well in this particular to rule vertical lines in pencil as a guide, especially with beginners. This connected text will be found useful where it is necessary to fill considerable space—where it is desirable to stretch a line out pretty well, or to make a contrast in the work. The double line lettering is done with a two-pointed Soennecken pen, which is also used sometimes for German text, and is useful to penmen and engrossers who have to turn off rapid work.

Students will find this style of text lettering a very satisfactory one to practice and will soon understand why it can be done so rapidly. It is used for body text by engrossers more than any other.

1234567890

A B C D E F G H I J K L M N O
P Q R R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz German Round Hand

G F abcdefghijklmnopqrstuvwxyz L J

abcdefghijklmnopstuvwxyz rapid

M A rapid practical style of lettering for W

Penmen &
Art Engrossers &c.

Rapid Text Lettering

IN this lesson are given some specimens for speed work. So important is speed in practical pen work that it cannot be emphasized too much. If you want to make money out of pen work, you must be quick at it, for it is very rare indeed that a patron can be found who is willing to pay a penman for a lot of time spent in finishing and truing up work, which is really only seen by the critic and lost entirely to the eye of the general public. The work that sells is the catchy effective kind which can be knocked right off at a reasonable cost. For that reason let the student who is looking for dollars in pen work fasten on to those styles of lettering that can be handled quickly and at the same time make a good show.

In the specimen "Cedar Rapids Business College," etc., everything is done on the quick order. The main line can be lettered in a few minutes, being one-stroke letters, and "Cedar Rapids, Iowa," is also quickly done. Another few minutes

would be enough for the flourishing. Now the person who usually pays for such work imagines it is done very slowly, never dreaming for a moment that it is dashed right off, consequently he does not, as a general thing, object to paying a fair price for it. A piece of intricate lettering where hours are spent on the elaboration of the work, would not, as a rule, be appreciated enough for the pen artist to feel safe in charging for the full value of his time. But if he is working for fun, then that is another thing. Let him while away hours in finishing up something to gratify his fancy, remembering that the pay for such consists in the pleasure he is getting out of it.

In the next lesson will be given work more elaborate for those who wish to do something more than mere text lettering. Practice well on these exercises and get them down fine. Study form and arrangement so that you can run things off impromptu, as the greater part of all commercial art work has to be done, in order to make it profitable.

The
Woman's Fund.
OF THE
The **Woman's Auxiliary**
OF THE
Hospital Saturday and Sunday Association

Cedar Rapids Business College
Cedar Rapids, Iowa
American Penman

LESSON NUMBER SIX—DISPLAY WORK

WE present herewith a head-line in Old English, together with a little rustic lettering, German text and offhand script, for practice in laying out work.

The first thing is to get a good compound curve in pencil for the heading with a pair of dividers, shifting them until in proper position for making the required curve. Now lay out the lettering in pencil, taking special care about the spacing; and a word in regard to spacing will not here come in amiss. Spacing is one of the most important things in lettering, for no matter how perfect the letters are made, if the spacing is poor the effect will not be pleasing. Spacing is determined by the eye and not by measurements. The idea is not to make the letters exactly the same distance apart by measuring, but to get them so that they *look* the same distance apart, and the same may be said in reference to uniformity in height and size of letters, for certain ones will bear making a little higher and larger than others, and yet in effect they will appear uniform. Artists say, "Draw objects not as they are, but as you *see* them." So in lettering, do not be so particular to have the characters all so exact in size and an equal

distance apart, as to get an arrangement that is uniform and harmonious as a whole,—that is pleasing to the eye, whether exact in measurements or not.

The head-line in this specimen, after being sketched in pencil, was put in with a broad quill pen and then lined up with a T-Square, thereby getting perfectly vertical letters with smooth outlines, and what other retouching would improve the general appearance was then added.

In the line "Cedar Rapids" will be found a very rapid, easy and effective letter, although the tint, darkened at the top, can be done with a brush much more easily and rapidly than by stippling, when not intended for a line cut. Sketch the letters very freely in pencil, and with a stub pen make the outline, getting as much of a rustic effect as possible, then with a brush and diluted India ink, a few minutes' work will complete the letter, which blends in beautifully with text lettering and offhand penmanship. Next comes "Iowa" and the line of offhand shaded script, and last of all the flourishing, which is really the most difficult part.



By S. E. Bartow

A B C D E F G H I J K
L M N O P Q R T U V
W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z
 S.E.B.

By E. L. Brown

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y
z f g h ~ 1 2 3 4 5 6 7 8 9 0 ~ 1 2 3 4 5 6 7 8 9 0.

Tell me gentle traveler, who through the world hast gone,
 And seen the sweetest roses blow,
 And brightest gliding rivers flow,
 Of all thine eyes have looked upon, which is the fairest land?

Old English Text

By F. W. Martin

((((ש ש ש)))
 א א א א א א א א א א א א א א א א

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz A.N. Palmer.

American Brunswick Cook
Doctor Fureka Fur Greene

German Text

By F. W. Martin

German Text

abcdefghijklmnopqrstuvwxyz 1234567890

Learn by doing

Anna Bertha Celia Dorothy Eva Frances
Gertrude Harriett Irene Jeanette Kathleen
Lovica Madeline Nora O. Pearl Q
Ruth Stella Theresa Uno Violet Winnie
X Y Zilphie

This particular style of lettering is not the Standard German Text Alphabet but owing to its legibility and ease of execution you will find it a most practical and satisfactory style for General Engrossing and Diploma filling. Master it.

By F. W. Martin

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

H-Head line
T-Top "
B-Base "

a b c d e f g h i j k l m n o p q r s t u v w x y z

By F. A. Curtis

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z, & Curtis. y z
a b c d e f g h i j k l m n o p q r s t u v w x.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z, & O H.

a b c d e f g h i j k l m n o p q r s t u v w x y z.
A sample of Round Hand. 1234567890.

a b c d e f g h i j k l m n o p q r s t u v w x y z, &

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z, & Curtis
1234567890, &.

Diploma Styles

By F. W. Martin

Beulah E. Shields

Beulah E. Shields

Beulah E. Shields

By W. E. Dennis

Austin N. Palmer

Austin N. Palmer

By E. L. Brown

Norman H. Aument

Norton H. Burnett

Vernon C. Duntor



BY G. W. WALLACE

Showing the effect of different ornamentation of the letters of the Alphabet

Two Practical Styles of Lettering

By E. L. Brown

A B C D E F G H I J K L M N O P
 P Q R R S T U V W X Y Y & M N V
 a b c d e f g h i j k l m n o p q r s t u v w x
 y z - a d e e g h m p r s t u x -

A B C D E F G H I J K L M N O P Q R S T U V W X Y Y Z & ~

I call a complete and generous education, that
 which fits a man to perform justly, skillfully and
 magnanimously, all of the offices, both private and
 public, of peace and war. — Milton — *

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Y Z &
 a b c d d e f g h i j k l m n o p q r s t u v w
 x y z ~ a g r s t u w ~ Alphabets ~

Study yourselves, and most of all, note well
 Wherein kind nature invites you to excel.
 Longfellow.



Rustic Alphabet by E. L. Brown

Engrossers' Script

By Joseph Galterio

LESSON NUMBER ONE

IN taking up the study and practice of engrossers' script it will be necessary for you to provide yourself with the proper material. Procure a good quality of paper or cardboard, black India ink, *Palmer Method Artistic Pens*, and an oblique penholder. It would be a good plan for you to provide yourself with a drawing board and T-square for use in ruling your paper, to obtain uniformity in height and slant.

FORMATION OF LETTERS FROM THE RADICAL "I"

The regular slant of the script is indicated by illustration I, which is obtained by dividing the top side of the square into four parts. Then the line B which gives the slant results from uniting or connecting the angle C with a point three-quarters of the distance to the right on line B.

Illustration 2 indicates the pressure or thickness, which must always be kept uniform.

Illustration 3 shows the diminishing shade as indicated by X and the beginning shade as shown by O.

Illustration 4 shows how U and N are formed.

Illustration 5 indicates the length of P, which extends one-quarter above the top line or one-quarter of the line B (as

shown in the square), and is extended below the line almost the length of the line B.

Illustration 6 shows the height of L, which is obtained by extending an equal distance above the top line.

Illustration 7 indicates the height of T, which is one-quarter shorter than the L.

Illustrations 8, 9 and 10 show the uniting or connecting part of the elements. The fine line begins in the middle of the element as shown in Illustration 8. In Illustration 9 the fine line ends in the middle of the element.

Illustration 11 indicates the distance between the two elements.

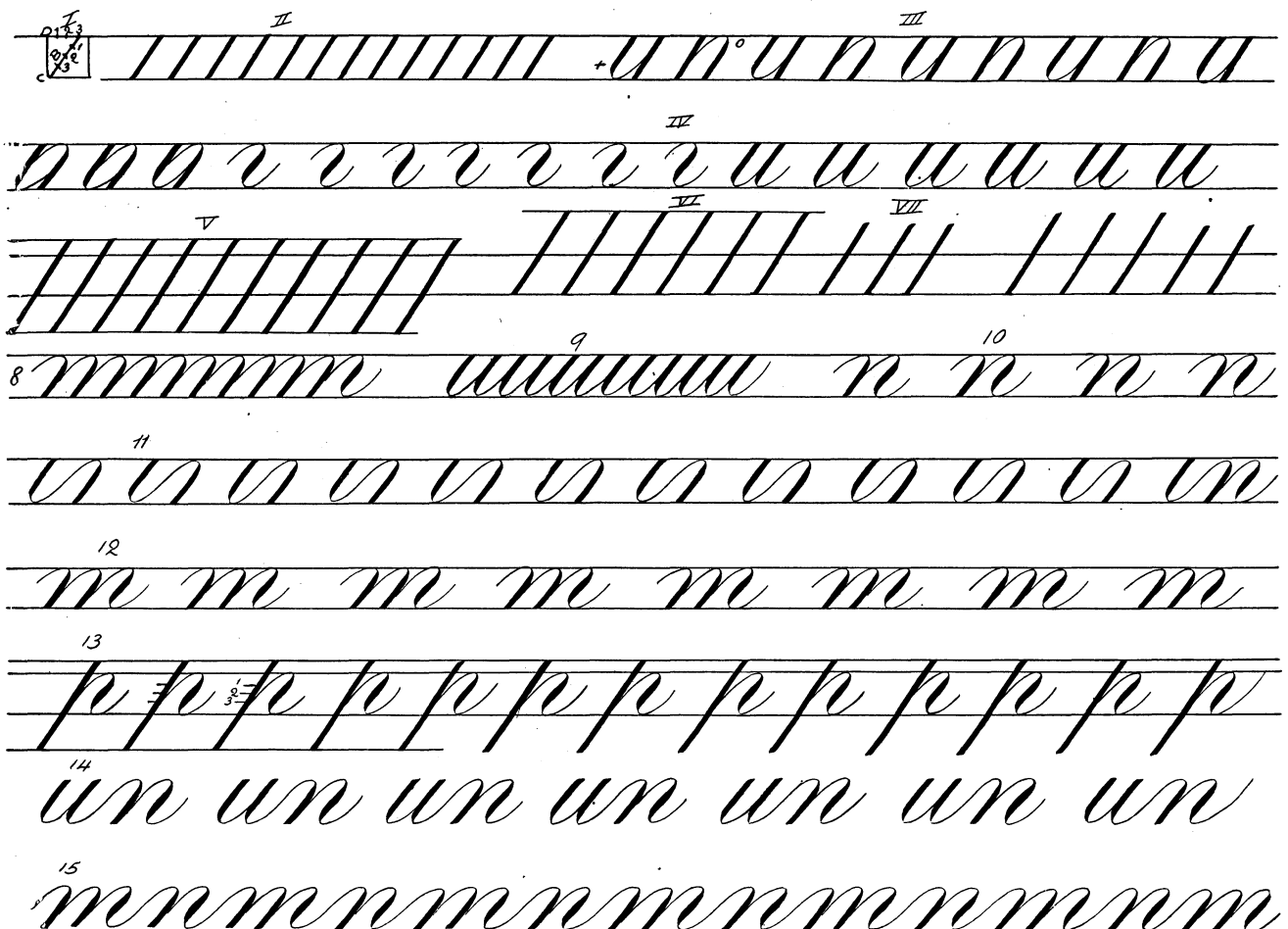
Illustration 12 shows the formation of the M. Notice where the fine line begins.

Illustration 13 shows the formation of the letter P. The fine line starts at one-quarter of the distance from the base line.

Illustration 14 indicates the uniting part of the letter U with N and its distance or spacing (see Illustration 11).

Illustration 15 shows the spacing between M and N, which is equal to three-quarters of the line B shown in the square.

Lesson I



LESSON NUMBER TWO

Formation of Letters from the O Principle

FIGURE 0 shows the slant of the script.

Figure I indicates the formation of the letter O. The distance between the two curves which form the O, corresponds to one-third of the line B shown in the diagram.

Figure II indicates the curve from which the letter S is formed.

Figure III shows the complete letter S. The beginning stroke extends one-third above the normal height of letters and the down-stroke separates from it slightly above the one-space or usual height. If the curve of the S is continued around to the left, it forms the letter O as shown by the dotted line.

Figure IV indicates the formation of the letter A, which is obtained by connecting the two basic letters O and I, whose width corresponds to one-half the length of the line B.

Figure V shows the formation of the letters D and G, which are obtained by extending A the entire length of B above and below the lines.

Figure VI indicates the connection of V, which begins one-quarter of the distance below the top line.

Figure VII shows where the top part of C ends.

Figure VIII indicates the formation of the letter J, which is obtained by connecting the letters S and C.

Figure IX shows the connection of the letters O and C, whose distance corresponds to one-half the length of the line B shown in the diagram.

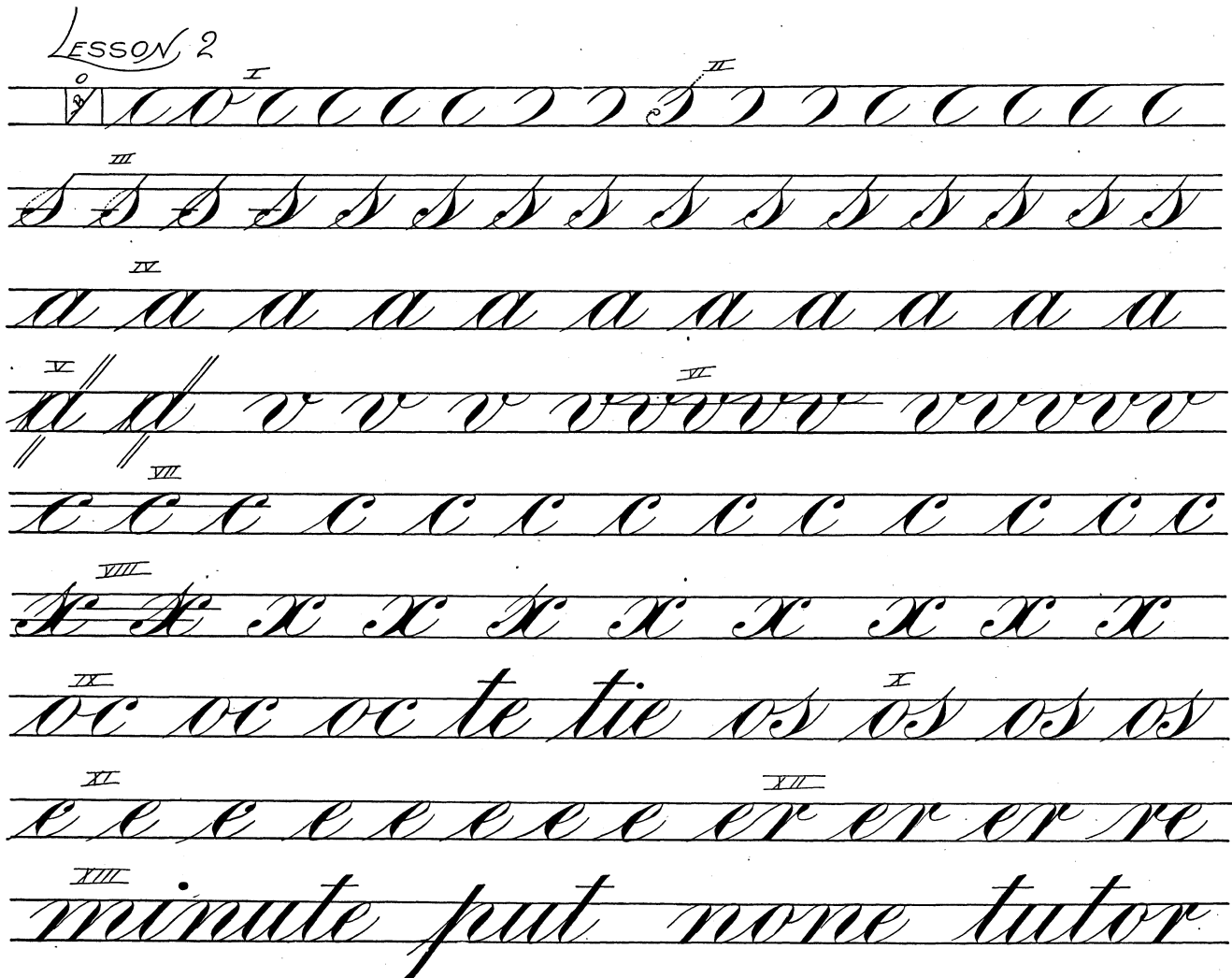
Figure X indicates the connection of the letters O and S.

Figure XI shows the formation of E, which is obtained by continuing the upper curve of the letter C. The down-stroke must touch the E in the middle.

Figure XII indicates the connection of E with R.

Figure XIII shows the formation of one entire word and the spacing between letters.

Much study as well as practice are necessary to master this style of script. Isn't it worth while?



LESSON NUMBER THREE

IT might be well for those who are following these articles, thoroughly to review Articles 1 and 2 before beginning work on this third plate, as all of the letters and words given are based upon the principles and strokes given in previous articles. Notice that the letters are given singly and in groups; try the single letter first and follow this by grouping them. This will teach you spacing which must now

claim considerable attention. Rule your paper with light pencil lines (as in previous articles), and indicate slant in the same manner. Keep your ink in good condition and wipe the pen frequently. Patience and perseverance are the qualities which, in this as in any other line, will crown your efforts with success. Let us paraphrase a great Frenchman and say—Review! And again Review! and ever Review!

(Illustration on next page.)

a a a a d d d d d d a a a a a a a a
t t t t t t t t t t t t t t t t t t tutor is
q q q q q q q q q q q q q q q q q
s s s s s s s s s s s s p p p p p p p p p p p p
eccentric ocean vote mean
deeds summon quoted no
private provide diameter
inspiration poet tuition be
quarantine obtuse voice to

LESSON NUMBER FOUR

FORMATION and application of loop letters l, g, b, h and k.

The letters in this article will bear much study and practice. Loops either above or below the base line are prominent on a page and must be made uniform in height and width.

Fig. I shows height, form and proportion of the loop, and is the same in all upper loop letters. The two curves which form the loop, if continued, would form an ellipse. The fine line of the loop ends in the middle of the stem.

Fig. II shows the length of the lower loop. The fine line should also end in the middle of the stem.

Fig. III shows the completed h and g. Notice that the last part of h is the same as the last part of n, and the first part of g is an oval.

Fig. IV shows the finished l.

Fig. V shows the connection of the hlk and hbk.

Fig. VI shows the formation of k from the h by adding the curved stroke and finishing with a dot. The last part of k, however, should be somewhat shorter than the regular h.

Fig. VII indicates combination and spacing of lb.

Fig. VIII shows combination of five g's. Try for uniformity in spacing, length and width of loops.

Fig. IX you will find "geometrically" a very difficult word to write, but will be a splendid drill in spacing and general arrangement.

Parallel pencil lines as a guide for slant, and a careful pencil sketch of the letters and words are absolutely necessary for beginners.

Success is the reward of patient effort.

(Illustrations on next page.)

LESSON NUMBER FIVE

FIG. 1 shows a group of small y's, which are made by connecting the element x which forms the letter v, with the letter j.

In Fig. 2 we have the i and j connected.

Fig. 3 shows the combination of y, g and z.

Fig. 4 shows the small y joined to three different styles of z. N. B.—When a word is written having two z's coming together, it is advisable to use the middle style.

Fig. 5 gives the upper and lower loop letters, which must always be uniform.

Fig. 6 shows the connection of all the letters which are made from the i principle.

Fig. 7 shows the union of letters from the oi principle.

Fig. 8 shows the complete alphabet.

Fig. 9 shows the spacing between the words that compose sentences or phrases. The distance left between the words must be equal to the space occupied by a single letter.

The determined student will again and again review prior lessons.

(Illustration on next page.)

LESSON NUMBER SIX

THIS article gives an idea of how engrossers' script should look when all of the rules regarding strokes, shading, spacing between letters and words, slant and height of letters, are strictly adhered to. It might be well for those who are studying these models to give this a trial, having these things in mind.

We would also recommend that this sermonette by Abraham Lincoln be written and rewritten often enough that not only the forms of the letters and everything else which may add to its artistic appearance—but that the sentiment also—may be absorbed.

Persistence is bound to win!

*I do the very best I know how
the very best I can and I mean
to keep doing so until the end. If
the end brings me out all right
what is said against me will not
amount to anything. If the end
brings me out wrong, ten angels
swearing I was right, would make
no difference.*

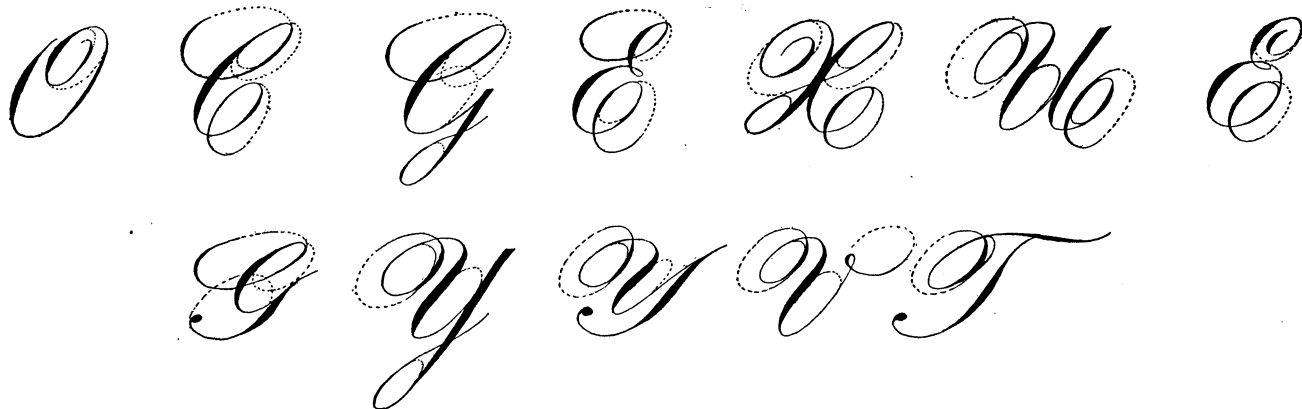
Abraham Lincoln

LESSON NUMBER SEVEN

Formation and Analogy of the Capitals

THE curves composing all capital letters, if continued around, must form an ellipse as indicated by the dotted lines. When all the curves which form the capital are

part of the ellipse, then the capital is well made. The student must carefully observe the above rules and continuously repeat them in practice to succeed in obtaining best results.



CAPITAL LETTERS FOR PRACTICE

A A A A A A A A A
B B B B B B B B
C C C C C C C C C
D D D D D D D D D
E E E E E E E E
F F F F F F F F
G G G G G G G G

THE COMPLETE ENGROSSERS' SCRIPT ALPHABET

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

Lessons in Engrossing

By E. L. BROWN

THIS is quite an important lesson, as it shows the lay-off of a set of resolutions. Attention is called to the diagram showing how the double-curved heading is made. First rule the center line, then place the compasses on the center point and rule lies for heading. The center point at the top can easily be located after a few trials.

Lettering on a curve is more difficult than on a straight line, and beginners will find guide lines helpful in making the letters uniformly vertical.

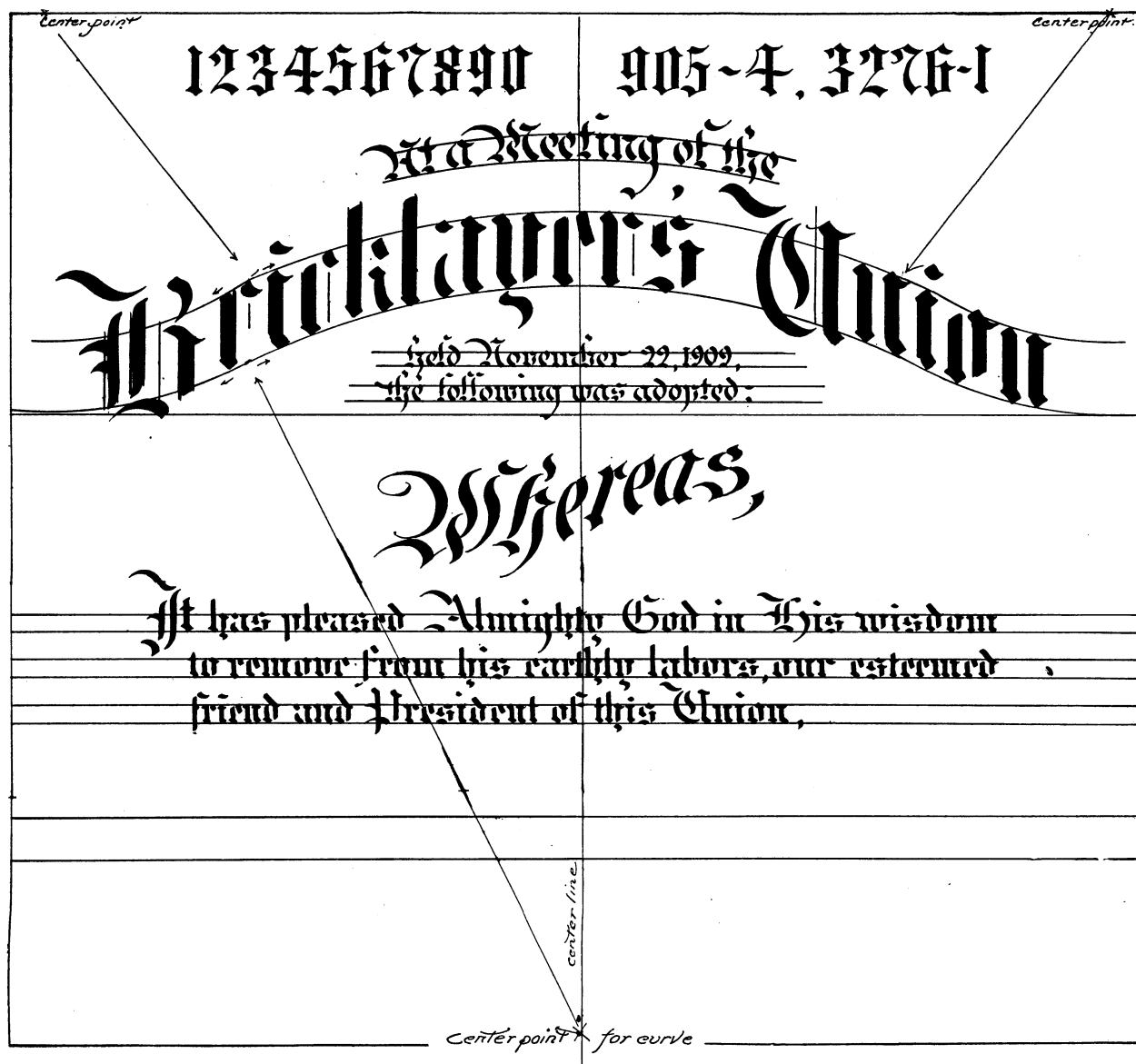
The words "Bricklayers' Union" may first be penciled with special attention to spacing, form, etc., and then written with a No. 1 Soenneken pen. Large lettering like this line is usually "ruled up" in order to give the letters sharp, clean edges and render them exactly vertical. This line is unfinished that the student may see the effect of the letters after the edges are ruled. Small lettering like that following the word "Whereas" is not usually "ruled up," so even more care

is necessary in writing than on the large lettering, where many inaccuracies are remedied by mechanical means. The words "Whereas" and "Figures" were retouched with a common pen.

The original drawing for this lesson is eleven and one-half inches from left to right and twelve inches from top to bottom. Remember that this is only a part of a set of resolutions—the most difficult part for beginners, and we hope our young penmen friends will find some useful points in this lesson worthy of critical attention.

Having referred to "ruled up" lettering above we will explain our meaning more fully for the benefit of the young penmen not familiar with such matters.

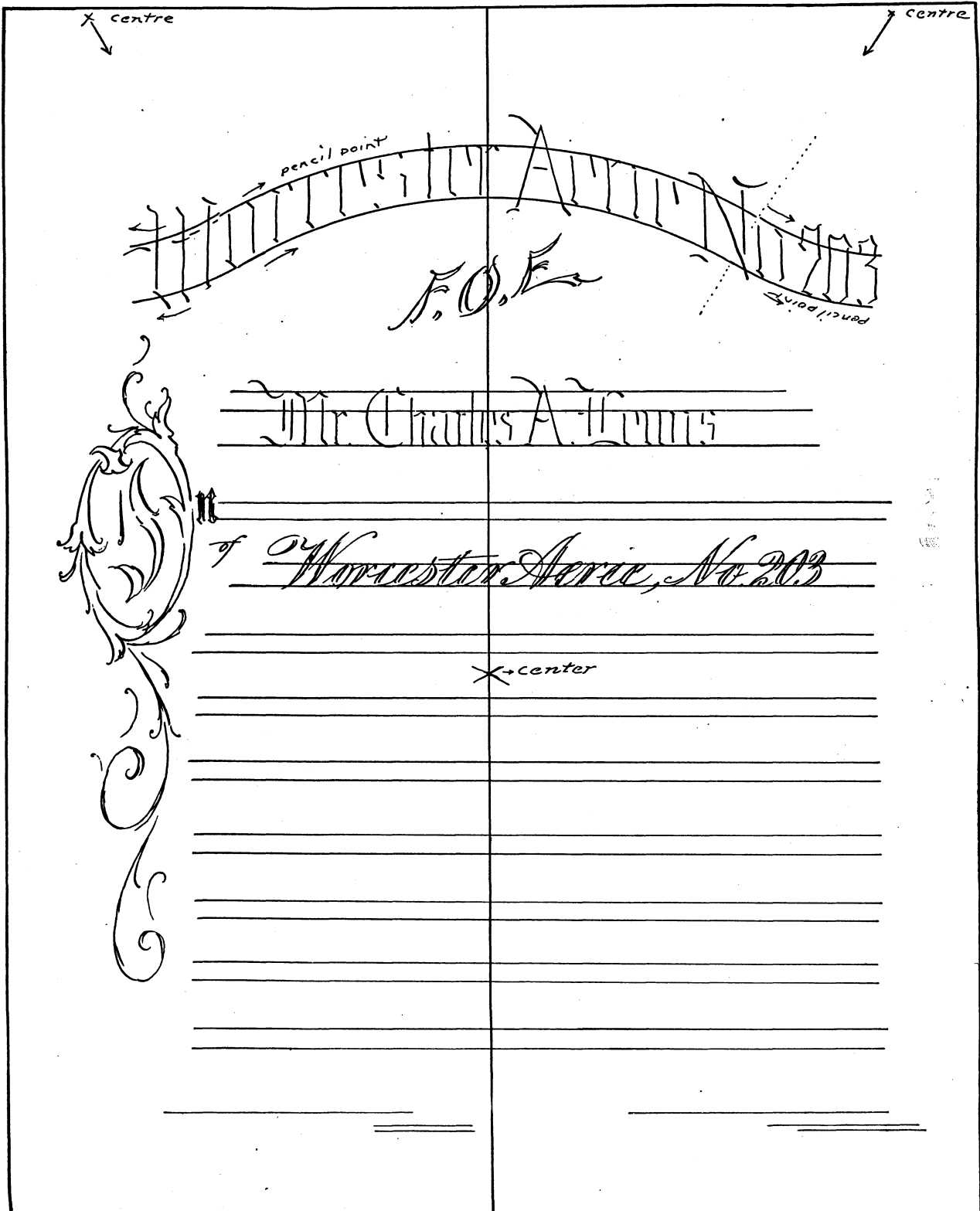
Tack the sheet on the drawing board, having the edge of the T-square parallel with the center line of the design, and draw the ruling pen along the edge of each letter, keeping a sharp lookout for accuracy in spacing, width, etc.



RESOLUTION WORK. The most difficult part for the beginner in engrossing the "lay-off" in pencil, which gives the approximate space the wording will occupy, with the size and style of lettering for prominent words and lines, roughly suggested. In the diagram we have suggested an Old English letter for heading, also for the man's name, the balance of text being in Engrossers' script. The original

copy will be executed on a sheet about 15x17. Make a double curve for the heading with dividers, placing the point on the center line at the place indicated.

The completed design will be given in the next lesson. In the meantime see what you can do with the "lay-off," following our suggestions.

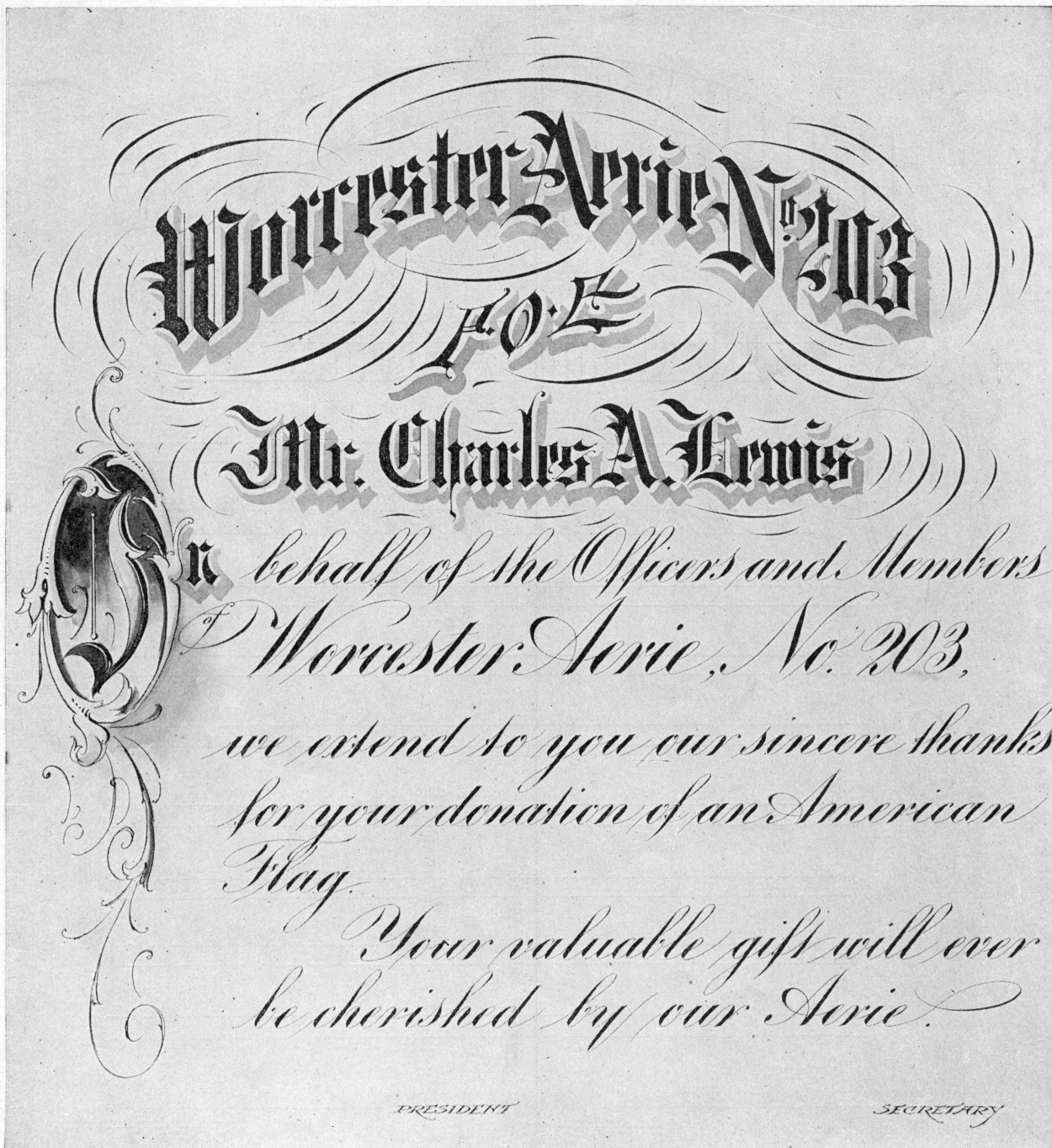


YOUR design should not be smaller than 10x12 on paper or cardboard about 15x17. Lay off as directed in the previous lesson, to get all parts properly spaced. When this is done, pencil in detail the lettering and decorative initial. It is necessary for beginners to make a careful pencil drawing, but the experienced engrosser will simply put on a few lines to find the exact space the lettering will occupy, then proceed to write the Old English with a broad pen, depending on the eye for regular spacing and well-formed letters.

After the letters are finished carefully in pen and ink, they can be shaded with brush and color with good effect. The

modern engrosser must be a colorist as well as penman.

An outfit for brush shading need not be elaborate. Half a pan each of lamp black and Payne's Gray, two brushes numbers 5 and 6, and some saucers for mixing color. Beginners should practice on plain washes, aiming for clean, transparent tones. Lay off spaces from two or three inches square and fill your brush with color. Begin at the top and let the color follow the brush freely. Do not try to use little color; if you do your results will be unsatisfactory. Use plenty of color and work quickly. Practice and experience will supply what instructions will not.



Album Resolutions

ALBUM form for engrossed resolutions is quite popular nowadays. The size of pages varies, but the most common size is 7x10. Flexible leather is desirable on the best work, while heavy pebbled paper or sheepskin tied with narrow ribbon can be used on the lower-priced albums.

As a rule, the title page is most elaborate, containing the name of the society, date, and sometimes the words "Resolutions Adopted by" preceding the name of the order.

First, pencil roughly the initial "S" and decoration, then space the lettering. All the curves were made free hand. Beginners will be more successful by penciling each letter quite accurately before adding the ink, but the experienced workman usually stumps the letters with a broad pen first, then rules up the edges with a T-square and ruling pen.

WATER-COLOR TINTING

Two brushes, Nos. 5 and 6, and a pan of lampblack will serve to tint this album, but for illuminating work a full assortment of colors is necessary. Water-color work on engrossed resolutions saves much time and adds greatly to the general effect. The same softness and delicacy of tone cannot be obtained with pen lines.

The various tones are obtained by mixing the color thick for the darkest tones, adding more water for the lighter values. Use the color freely to obtain transparency.

After the tinting is completed add the flourishing, using a quick movement. We prefer a flexible pen in an oblique holder for this style of flourishing, making all the strokes from right to left.



ALBUM PAGE TWO

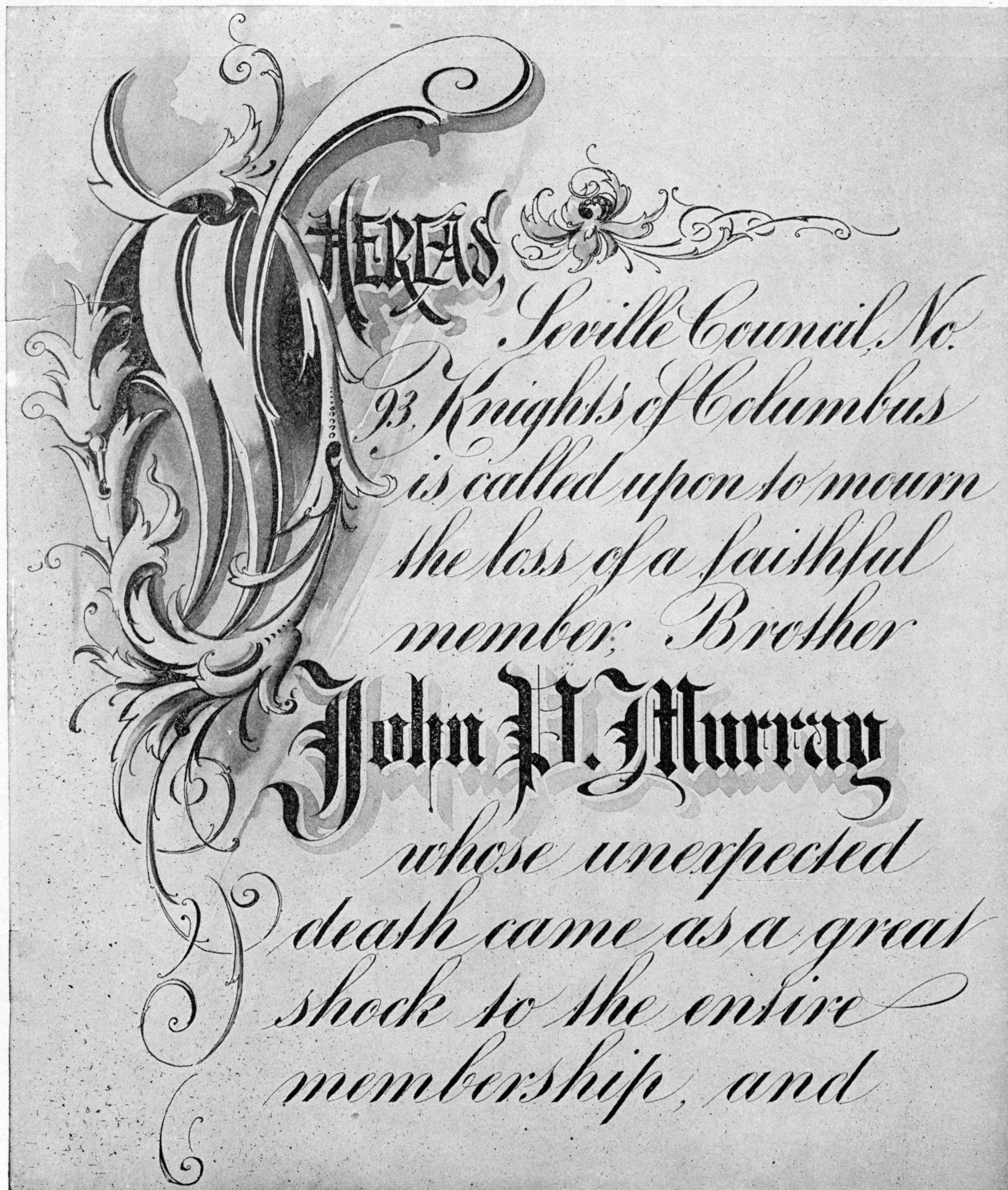
THIS page is pleasing in effect, as it is not overloaded with flourishes and ornaments. Next to the title or first page this is the most elaborate, and it will afford much study and careful practice.

Sketch in the initial "W" and scroll work, first giving special attention to the form. See that your lines are full of grace and symmetry. After completing the word "Whereas," roughly pencil the rest of the wording on the page, including the name "John P. Murray." Next pencil in detail and add water-proof ink. The wash work should be finished before the script is written. For the tinting follow the directions given in the last lesson. Whatever colors or tints are used

on the first page should be used on all the following pages.

The knack of color work is difficult to acquire, especially from printed instructions. However, it must be understood in the beginning that color must be handled quickly for satisfactory results. Most failures result from using too little color in the brush.

Study the values very carefully, aiming to bring out the different parts by strong contrast of light and dark tones. Two or three washes may be necessary to obtain the desired tone for the background of "W" around the upper part of the letter. However, never add the second wash until the first is perfectly dry.



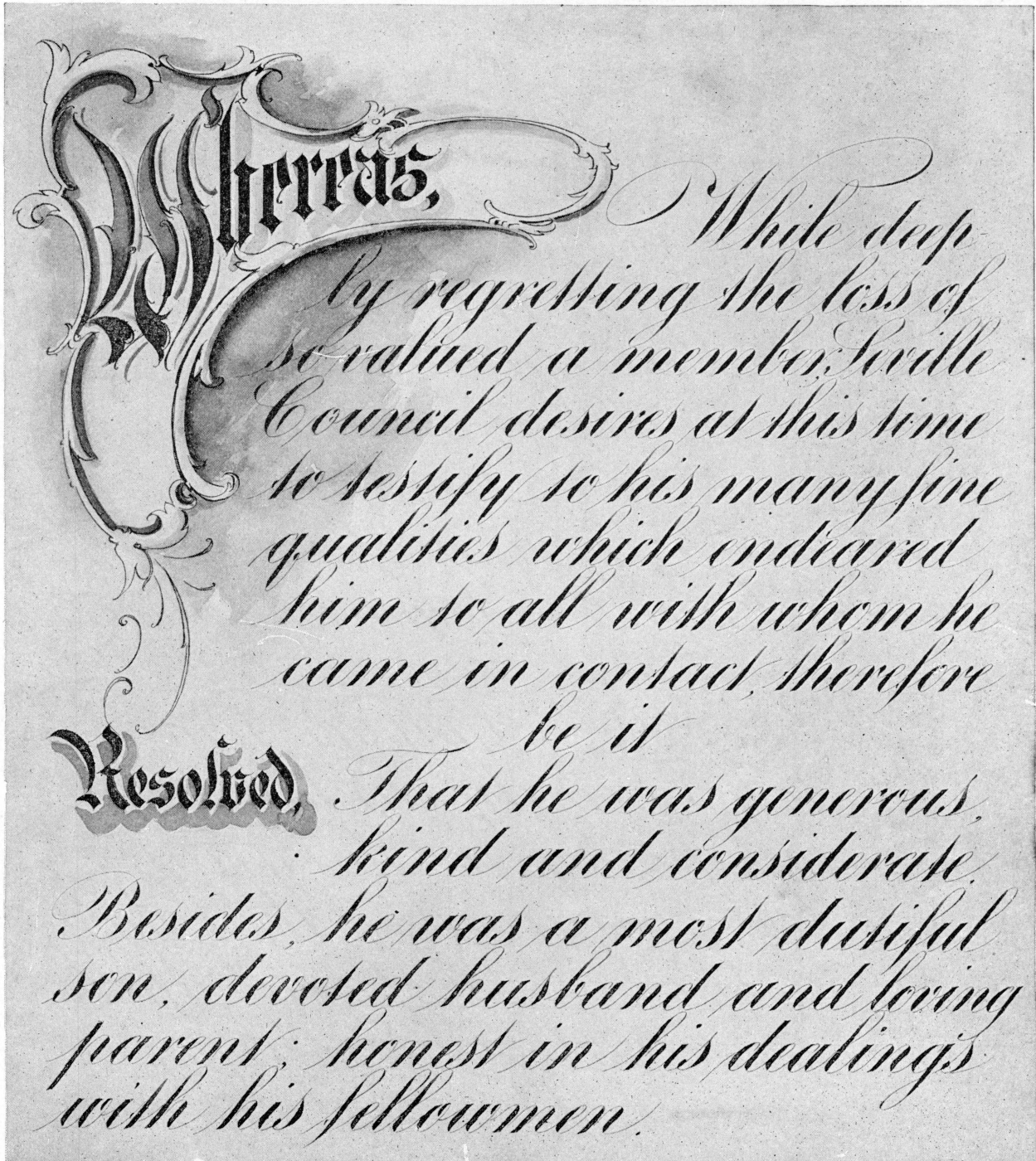
ALBUM PAGE THREE

PROCEED to lay off this page about the same as previously explained.

If the start words are uniform in style and decoration we regard the result as more pleasing. Beginners must guard against overloading their designs with decoration.

First sketch the word "Whereas," then rule lines for script, which should be penciled roughly to find the approximate space it will occupy.

Outline scroll work and finish the words "Whereas" and "Resolved" very carefully, aiming for correct form and spacing. Follow with the wash drawing, then the script. The script must be uniform in shading, height, slope, etc. See that your ink flows freely, is black in the shades, and has a fine mellow hair line. Don't hurry. Be careful and painstaking and you will succeed.



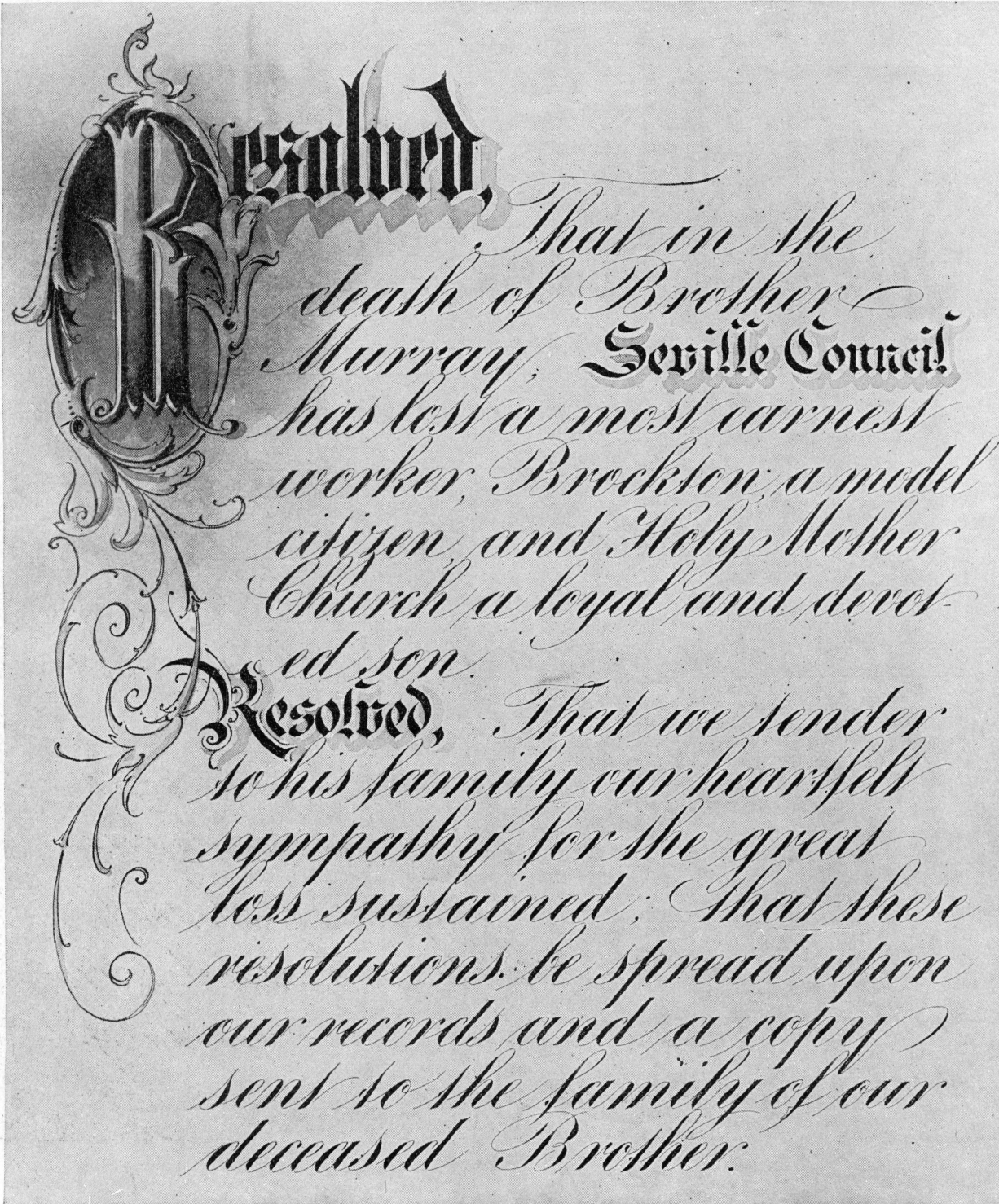
THE paper for an album is so folded that the text comes on the right-hand page, and if your album contains four pages of pen work it necessarily has four blank pages. An album 7x10 in size is cut into sheets 14x10, and folded. Lay off the entire page roughly, giving the decorative scrolls careful attention. When you have memorized this style of scroll work you will be able to obtain the desired effect quickly with little effort. Copy from the best models first, but later depend upon the resources of your brain for your designs.

Ink the letters and outline the scroll work with water-proof India ink, and always put on the washes before writing the

script. See that your script is uniform in color—aim for regular height, spacing and slope.

In the next page is the word "Committee" lettered in Old English followed by members' names. As a rule, the names are written by the engrosser, but sometimes the members of the committee write their names or have their signatures added in facsimile. For covers cut a sheet of sheepskin so it will project about one-fourth of an inch by the edges of the pages.

Punch three holes through the center of the album. Start the ribbon in the center hole on the back of the album. The bow should come on the back.



By P. W. Costello

AT A
MEETING OF THE EMPLOYEES OF
THE LOWER DEPARTMENT
OF
The Scranton Coal Company
HELD APRIL 16, 1910, IN THE
CITY OF SCRANTON,
THE FOLLOWING
PREAMBLE AND RESOLUTIONS
WERE UNANIMOUSLY ADOPTED,
WHEREAS,



JOHN VON BERGEN, SR.
SUPERINTENDENT OF THE COAL DEPARTMENT OF
THE SCRANTON COAL COMPANY
DEPARTED THIS LIFE ON THE FIFTEENTH OF APRIL, 1910,
AND
WHEREAS, HIS FELLOW EMPLOYEES BEARING IN
MIND THE SINCERE INTEREST THEIR DE-
PARTED FRIEND MANIFESTED TOWARD THEM IN ALL THINGS
THAT PERTAINED TO THEIR WELFARE, AND BEING DESIROUS
OF RECORDING THEIR ESTIMATE OF HIS SPLENDID CHARACTER AND
SINCERE APPRECIATION OF THE MANY NOBLE DEEDS DONE BY HIM:

IT IS
HEREBY **RESOLVED**, THAT THE DEATH OF **JOHN VON BERGEN, SR.**, IS
DEEPLY LAMENTED BY HIS FELLOW-EMPLOYEES, THAT
HE WAS EVER A ZEALOUS AND FAITHFUL FRIEND, SUBSTANTIALLY
MANIFESTING IN MANY INSTANCES HIS KINDLY INTEREST AND HIS LOVE
FOR EACH AND EVERY ONE OF US.

Resolved, That in his death **THE SCRANTON COAL COMPANY**
has lost an official ever faithful to its interests, the
City of Scranton a citizen of unblemished record and
earnest patriotism, that his official career was marked by wisdom and
merited honor, and that the ever ready helping hand displayed by him is
WORTHY OF THE MOST THOUGHTFUL CONSIDERATION.

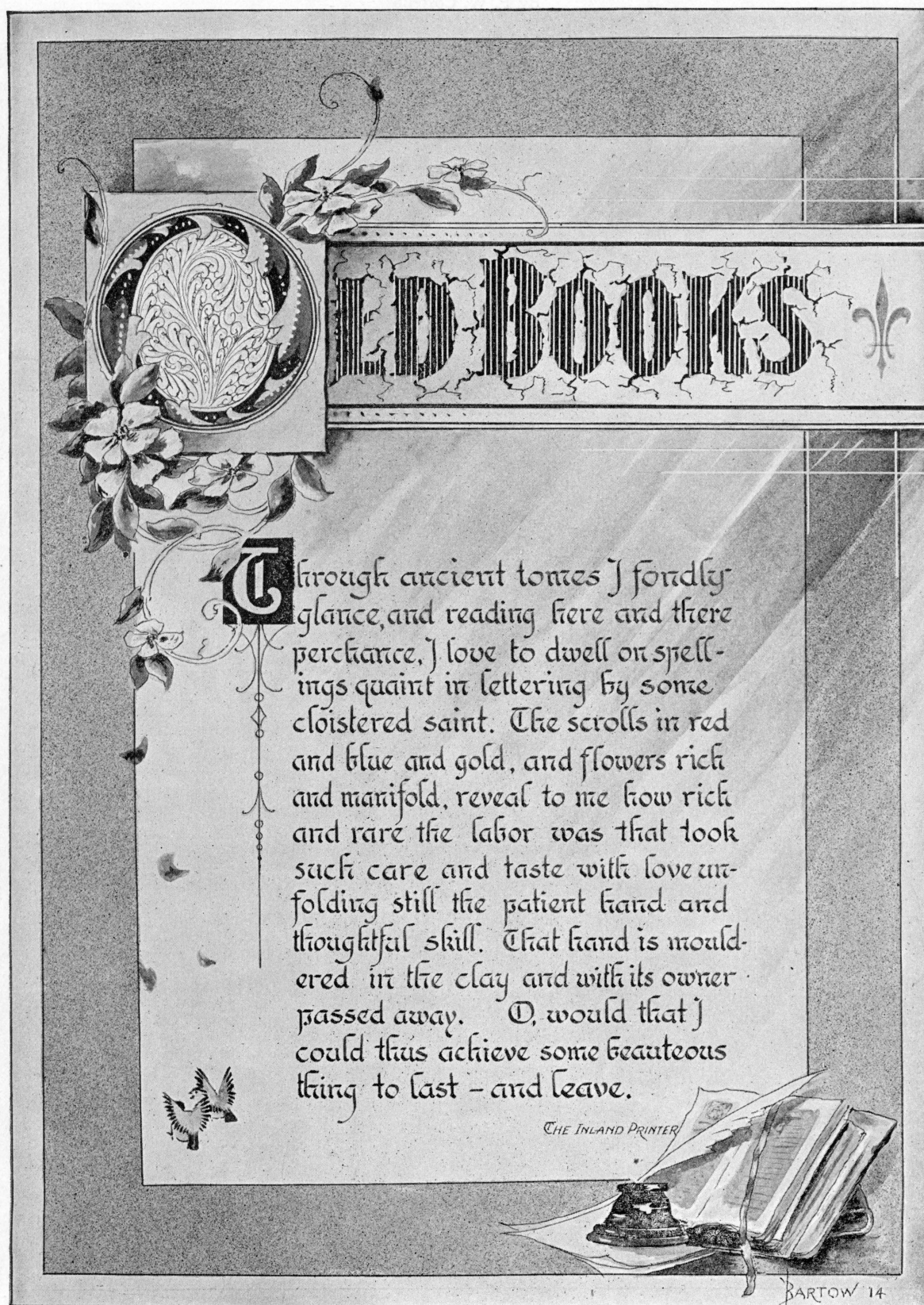
Resolved, That we tender our heartfelt
sympathy to the sorrowing family
of the deceased, assuring them that although he
has passed from the scene of his earthly labors he
will live long in the hearts of his fellow-employees
OF THE SCRANTON COAL COMPANY.

Resolved, That these resolutions be engrossed
and presented to the family of the departed as a slight
appreciation of his worth as
Superintendent, fellow-employee and friend.



| SUPERINTENDENTS. | FOREMEN. |
|--------------------------------------|--|
| John R. Bryden, General Manager. | Daniel Young, John D. Morgan, Matthew Morris. |
| William Allen, B. S. Phillips. | Thomas Ford, Tommy Barry. |
| John Berkeiser, John Aiken. | John H. Lewis, Thomas Hoot. |
| John F. Cummings, Fred Mathecker. | William Williams, Anthony Conwell, Frank Norton, Elijah Miller. |

By S. E. Bartow



By P. W. Costello

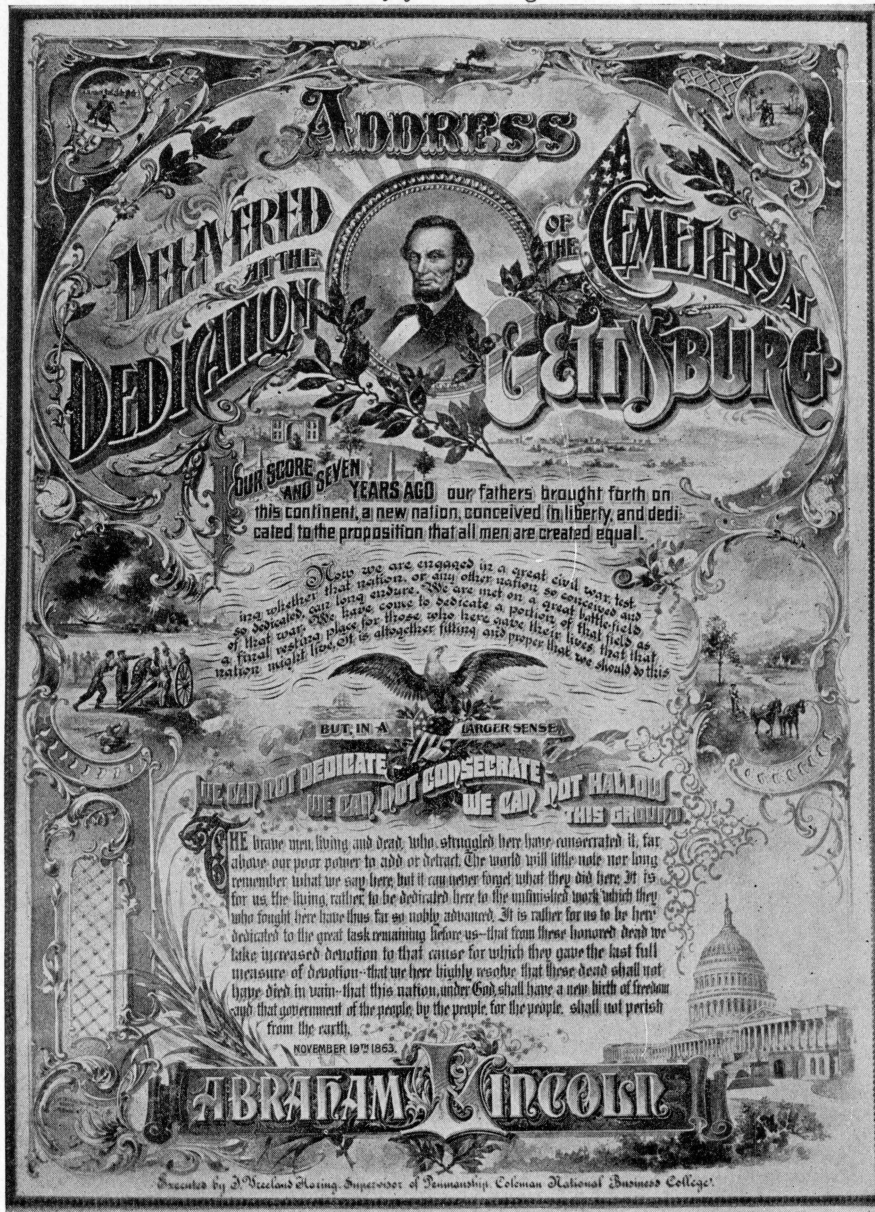


PALMER'S PENMANSHIP BUDGET

By Ernest W. Bogert



By J. V. Haring



Display Script

A few helpful hints with illustrations by E. L. Brown

Script for
Display

WE show herewith a sample of script which is very attractive for head-lines, window signs, etc. Study the character of letters carefully. Make a rough pencil sketch first, as shown in the copy, simply suggesting

the style and size of the lettering, then finish in detail before applying the ink. In the finished product, your lines should be smooth and strong, the spacing and the width of the shades regular. The size of the original design is 15x5½ inches.



Pencil sketch



Finished script

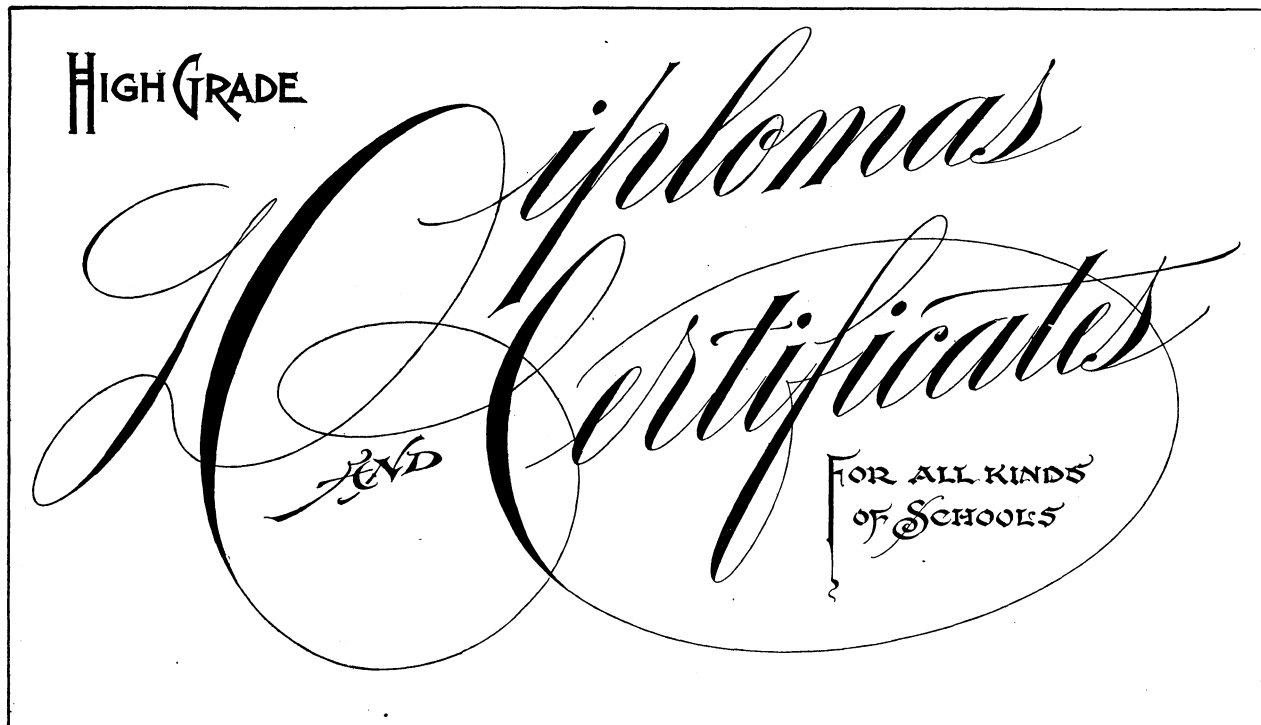
Display Script

By E. L. Brown

THE script of the copy is after the Spencerian style. The two capitals D and C will demand careful attention, owing to the large size and heavy shades. The size of the original is $7\frac{1}{4} \times 12\frac{3}{4}$ inches. The script lines run diagonally across the page. Rule lines for the height of letters about seven-eighths of an inch between the lines at the widest point and three-quarters of an inch at the narrowest

part. The large ovals and heavy shades are the main features of the capitals and require special attention. In inking, draw the pen toward the body, aiming for smooth lines. The shading, slope and spacing must be uniform.

Script is used very effectively for advertising cuts, title pages, headings, etc., therefore is an interesting and profitable study.

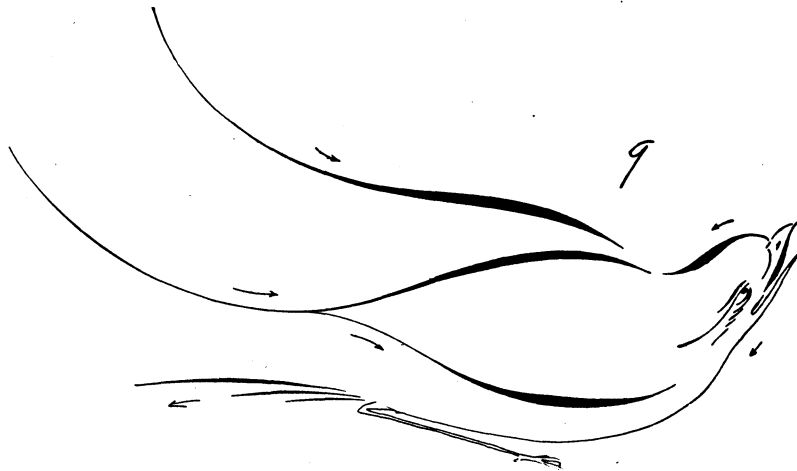
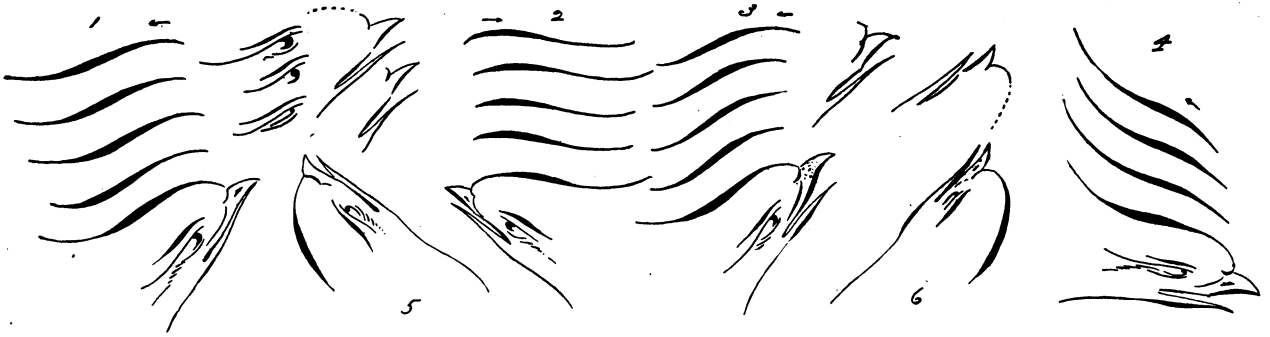


HEADINGS for papers or magazines, as a rule, should be plain, uniform in depth or height of lettering, etc. The style of script herewith shown is unique and attractive and always makes printable plates. First pencil the words very carefully, aiming for uniform size, slope and spacing. When the pencil work is finished, ink over the lines, using India ink and a Gillott No. 170 pen. Always

draw the pen toward the body and see that your lines are smooth and strong. Fine lines will not produce satisfactory printing plates, and the student must keep this fact constantly in mind, especially in preparing copy for photo-engraving. Allow not less than one-third to one-half reduction in making drawings for reproduction. The copy for this lesson was reduced about one-half in engraving.

News Items & *Editorial*
Rapid Calculation & *Personal*
Commercial Law & *Club Notes*
Business English & *Specimens*
Office Men as Salesmen & *Items of Interest*
The Studio & *Art Brass* &

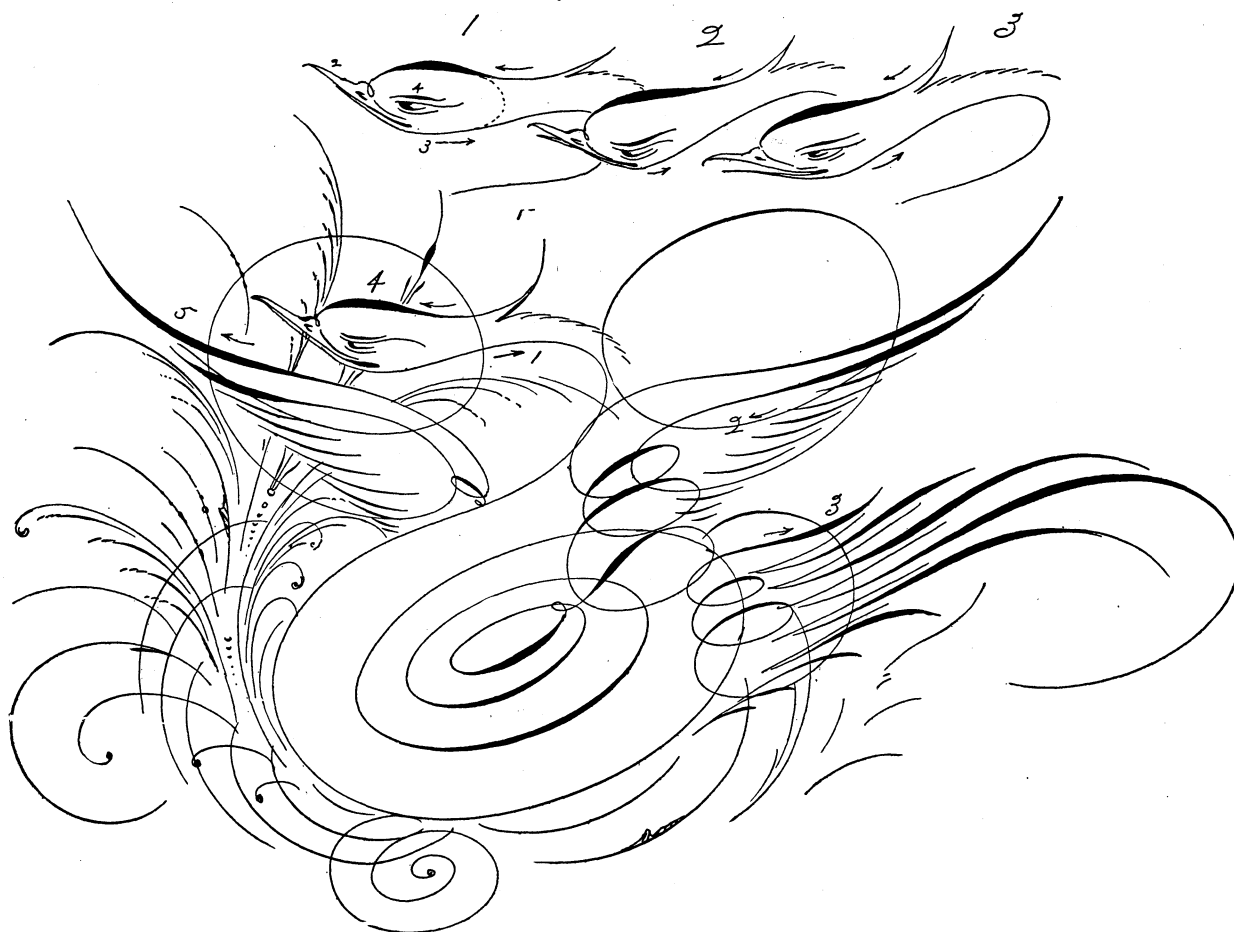
Off-Hand Flourishing



Illustrating the process of flourishing birds by E. L. Brown

PALMER'S PENMANSHIP BUDGET

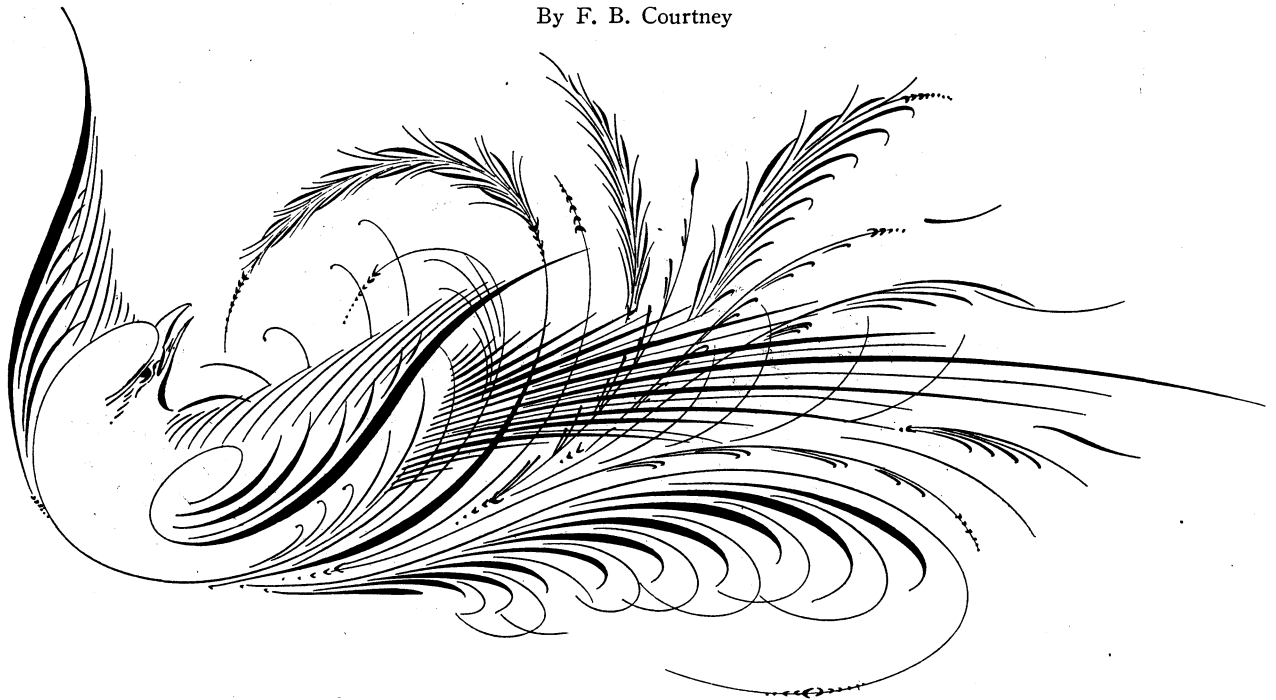
By E. L. Brown



By S. E. Bartow



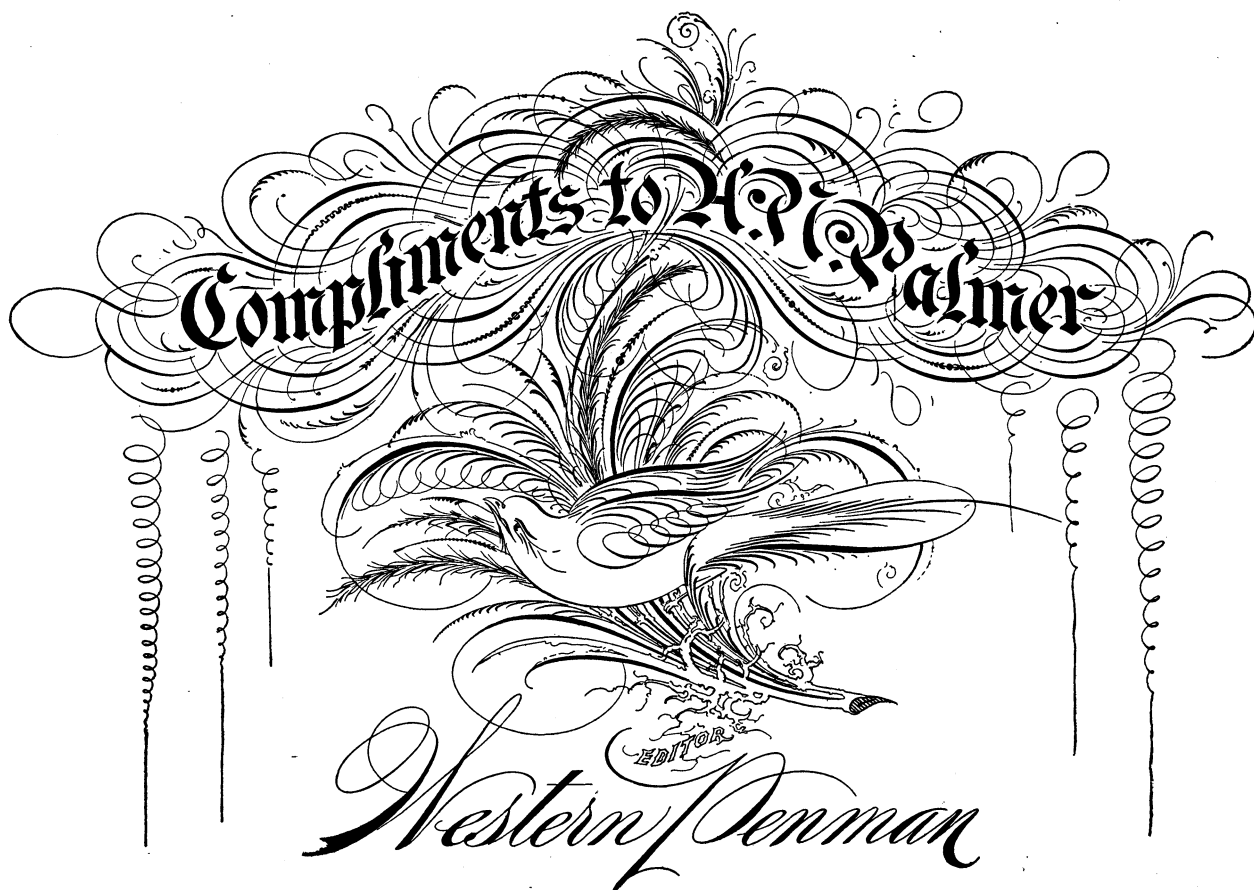
By F. B. Courtney



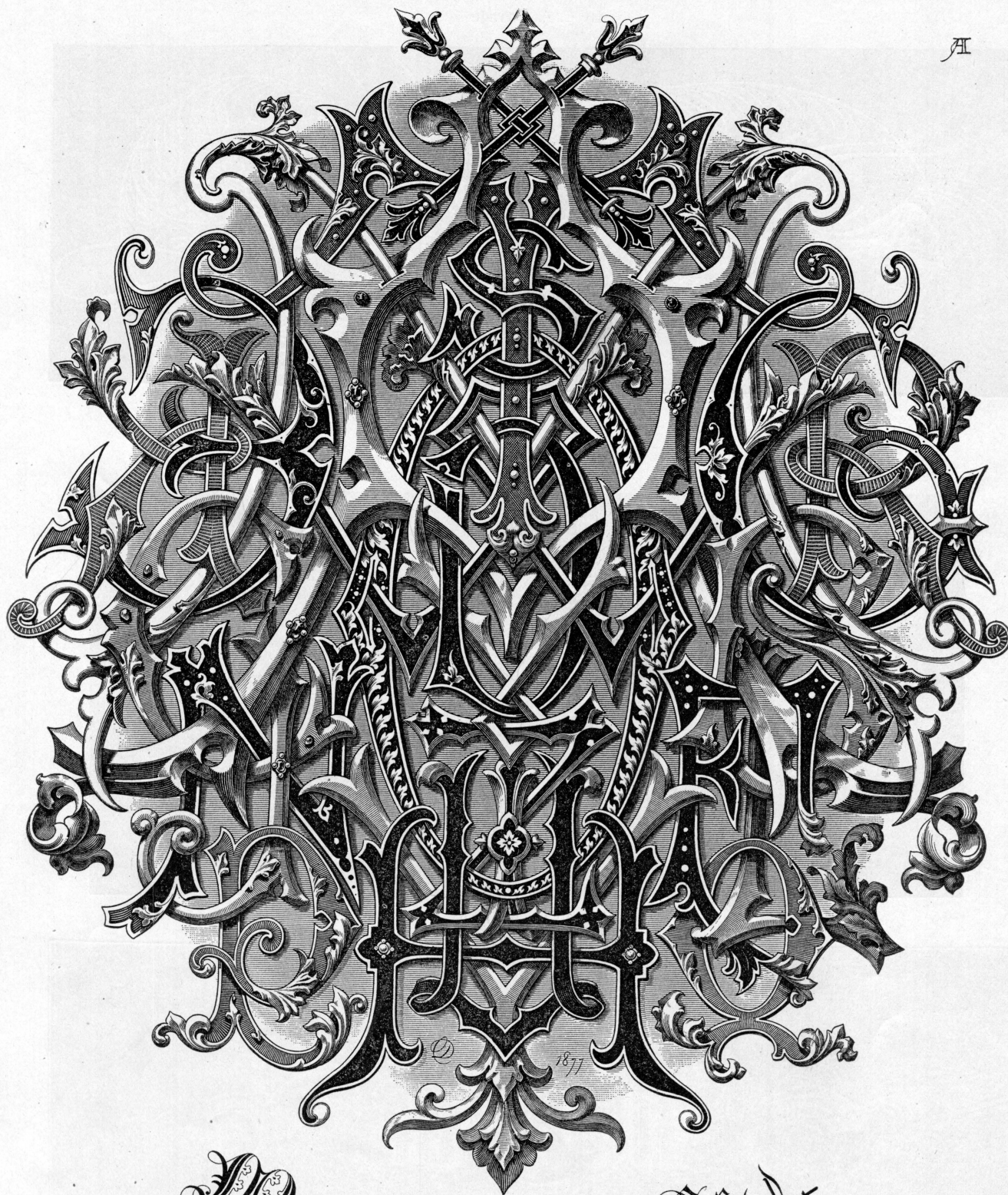
By E. L. Glick



By W. E. Dennis



Monogram of All the Alphabet Designed and Engraved by C. Demengeot, of Paris, France, Engraver to the French Government. From the Collection of D. Beauchamp.



Monogramme de tout l'Alphabet.

Composition & Gravure par Ch. DEMENGEOT

Ch. JULIOT Edr. 22 r des Ecoles. PARIS

Blackboard Decoration

By J. A. Savage

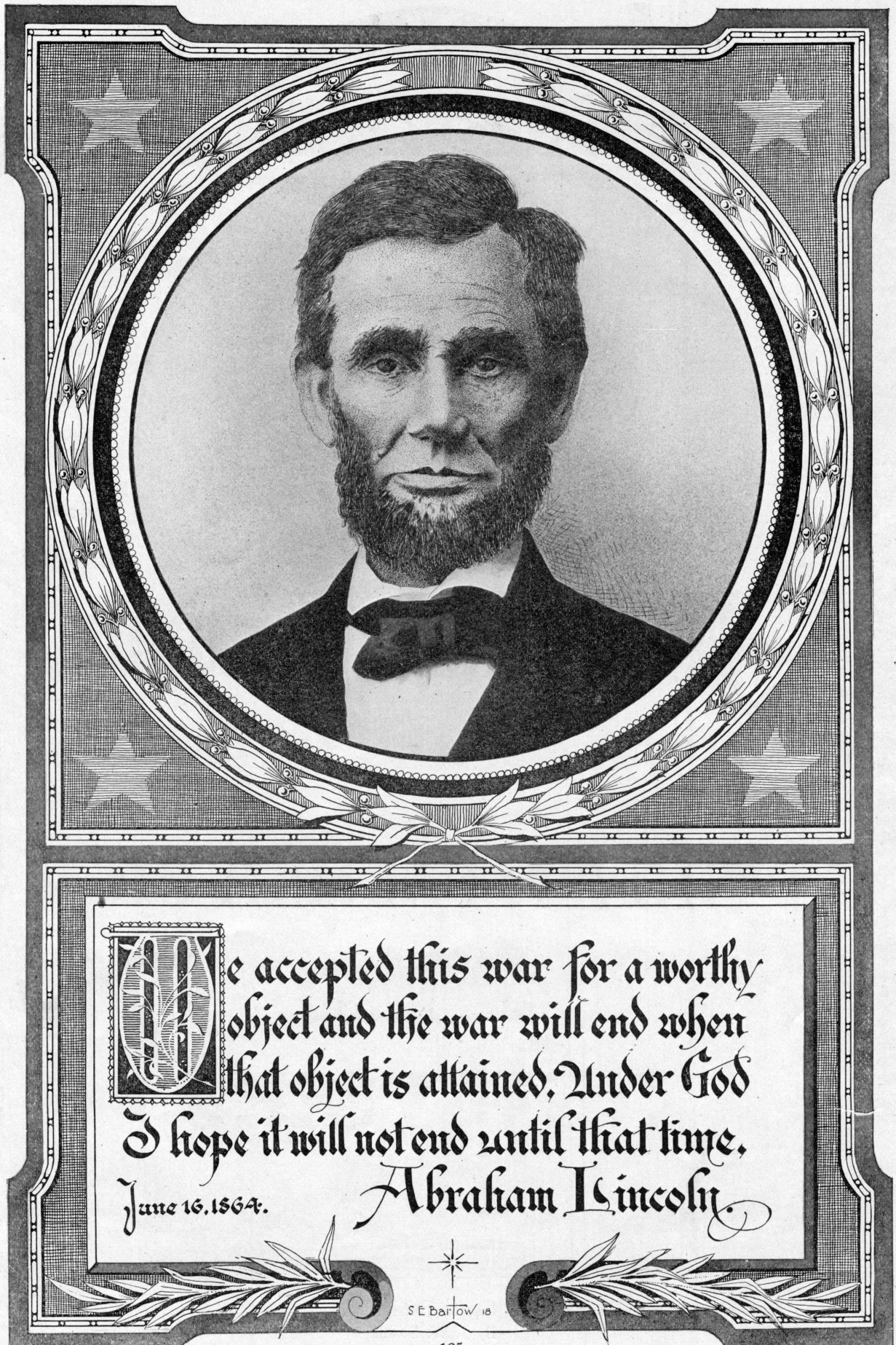


By Francis B. Courtney

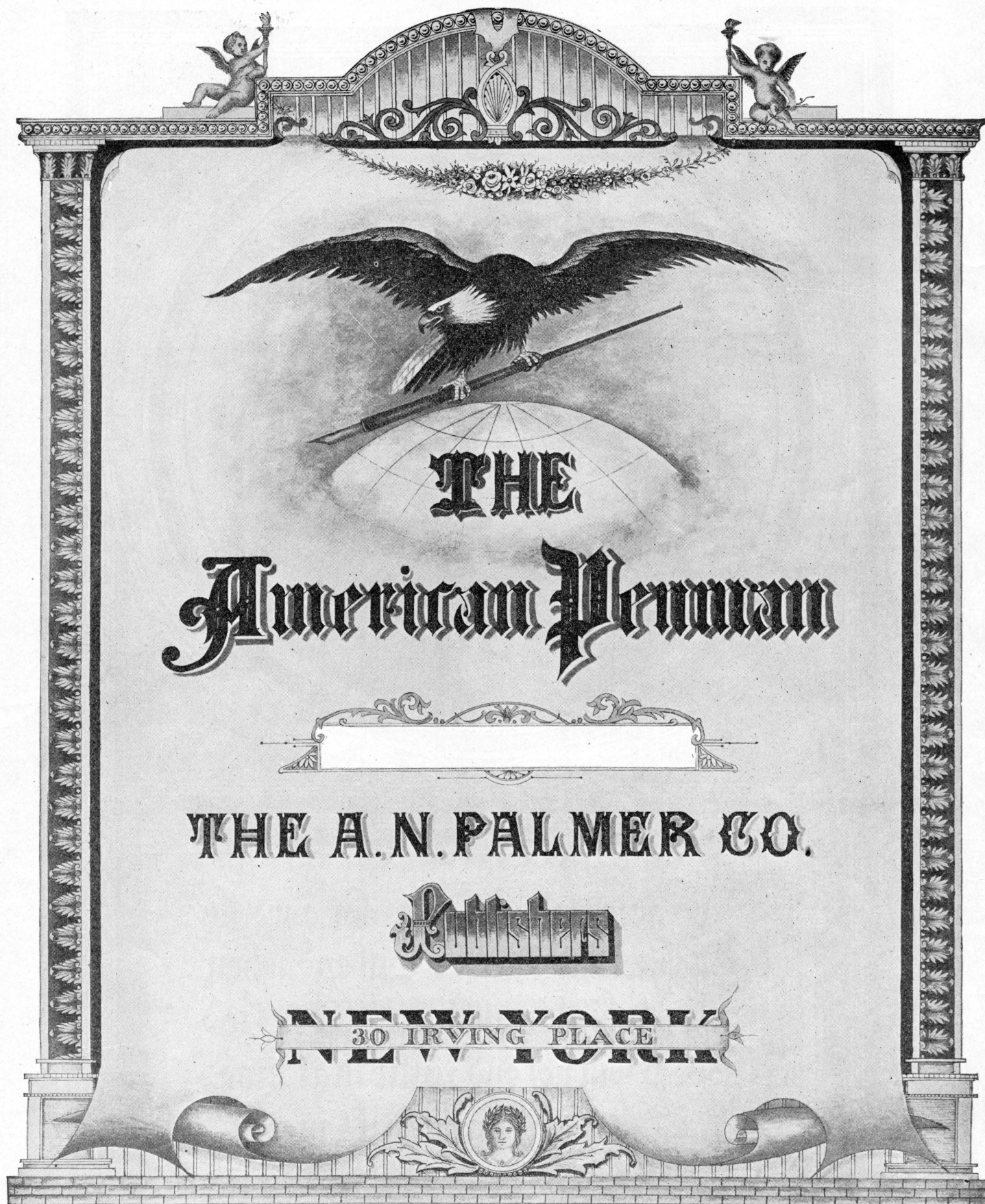


By A. H. Hinman





We accepted this war for a worthy
object and the war will end when
that object is attained, Under God
I hope it will not end until that time.
June 16, 1864. Abraham Lincoln.



J. W. SWANK

Cover Design
By J. W. Swank

Newspaper Illustration

A Course of Lessons

By GRANT W. WALLACE

FOREWORD—If any apology were needed for entering upon this course of lessons for the benefit of aspiring pen-and-ink artists, it may readily be found in the ever-increasing demand for fuller information anent that subject.

Is there a demand for newspaper artists? Yes—unlimited—for good artists; for very poor artists, practically no demand. The artist who carefully prepares himself to do what only a few artists are capable of doing may ask and receive his own price. Editors are always on the lookout for talent. They cannot always wait for talent “in the rough” to develop. They want it already polished and ready.

Assuming that you are ambitious, that you like to draw sufficiently to keep you working at preparation a year or two, and that you are a person of sense and earnestness of purpose, let us begin together.

Materials—They should be good, though simple. For pencil drawing get a good tablet of bond or linen, or any unruled paper, pocket size. Light manila wrapping paper is good for sketching from nature also. Get a “Draughtsman’s” pencil, very soft and black. Don’t use a cheap gritty pencil. A soft rubber completes the outfit.

For finishing drawings in ink get any especially prepared drawing ink (Higgins’ Waterproof is used by nearly all newspaper artists.) Get some smooth unruled paper. Lay in a supply of pens of all grades, such as stub, long-nibbed French Crowquill, Gillott’s 404, 170, 303 and (for portraits) 290. Excepting the stub and 404, all these are fine pens. All are better after having been in use a few days. A drawing board of any convenient size is also desirable, to avoid bending over a horizontal table. Tip the board at right angles to the line of your vision in drawing.

These are practically all the materials the newspaper artist needs, excepting for drawing portraits or scenes from photos, when a pantagraph or camera lucida will be necessary. Neither, however, will be absolutely necessary in following this series of lessons.

Please don’t try to follow these lessons by using common writing ink, “sleazy” writing paper and cheap pencils made of anthracite coal. Even a good artist could do nothing with such materials. How can a beginner expect to succeed, then, where the man of experience would fail? Good materials beget good work. Begin right.

Practice—If you have no time for practice during the day, set aside an hour each evening for drawing. Carry your sketch book and pencil with you every day and keep your eyes wide open for simple, easy objects to jot down. Draw during the noon hour, or while waiting for breakfast, or on Saturday if you have more time then. If you are an earnest person you will “make opportunities”—not wait for them.

The copies I give you are presented merely as suggestions. Of course, you are not to confine your practice to merely copying them. For every copy I give you should make at

least a hundred original sketches of your own, similar in general subjects, but not direct from objects about you. If you use up five hundred sheets of paper thus each month your progress will be marked. Other things being equal, your progress will be in direct proportion to the *quality* of drawings you do. Work swiftly. There is no enthusiasm, no progress, in slow, labored strokes.

You are expected to devote most of your practice time the first two or three lessons to mere pencil sketching from life and objects. Pencil or charcoal sketching is the foundation for pen drawing.

We begin with the most interesting object in nature—the human head and face. There are a dozen reasons for so doing, but I have not space to give them. Contrary to the general impression, the face is not the most difficult thing to draw. It is easy, comparative, once you know how to go about it.

At first let “the expression” (that bugbear of beginners) go and strive for shape and shade. To get an exact likeness is what you are striving for at first. This will come through practice and study.

You are expected to sketch hundreds of heads—profile, front views, rear views, in audiences, at home, and on the street.

With the exception of Figs. 8 and 10, the illustrations from 1 to 12, inclusive, were sketched with a soft lead pencil on rough paper. Fig. 8 shows somewhat advanced work, yet I give it here to illustrate one of the successive steps taken by a newspaper artist in making a “finished” sketch from life.

Before you can hope to make a correct sketch of any head you must become acquainted with the bony structure beneath. Study well the bony projections, particularly the jaw, cheek bone and above the eyes of Fig. 1. See how a knowledge of the shape and size of the eye sockets will aid you in shading above and below the eyes in Figs. 3 and 8. Note the projection of the bones of the cheek and temple, and see in Figs. 3, 9, 11 and 12 just how these bones make it necessary to put the shading just as it is. When you sketch a head think of the location of the bones beneath the flesh, for only in this way can you be sure of the construction and right shading. Sketch the skull many times.

Figs. 2 and 6 show the best method of starting a sketch, whether of the head or of the whole body. This is the “blocking-in” process used by all artists. Its use is an absolute necessity, particularly to the student, to insure correct proportions, relation of parts and direction of main lines. Observe that we do not begin by carefully drawing a nose, an eye and an ear. Those are important details and are not put in until the whole object, as a whole, is correctly placed on our paper. First, then, in sketching any object get the direction of the principal lines (as from forehead to chin in



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

Fig. 7.

Fig. 8

Fig. 6, the boundary, kite-shaped lines in Fig. 2, etc.). Next, after studying the model attentively, sketch in cross lines or place dots to locate the eyes, jaws, nose, hair, shoulders, etc. By noting where these straight (imaginary) lines (if extended) would cut the different parts of the object you are sketching you will be able to correct your drawings as you go along. For instance, note the angle of the face, found by extending the side lines downward along the lapels in Fig. 2.

Another thing. In thus "blocking-in" always study to see the triangles, squares, ovals, parallelograms, etc., in the object, disregarding the minor curves and details. Note the triangles and other geometrical planes in Fig. 6. You will readily perceive how great an aid this will be to you in all free-hand sketching.

No matter what you may be sketching, whether a tree, a hand, a face, a cat, begin as though it hadn't a curve about it. Block it in. Thus only will you learn to get the thing of primary importance, viz., *correct proportion*. A few trials will, I think, show you why I insist on this. Please don't forget to do this in copying everything in the coming lessons, also as well as in your practice work direct from objects and living people.

While shading is a secondary importance yet I want the student to see (and draw) shadows and sunshine in everything right from the start. The pernicious public-school methods, whereby pupils are kept for years drawing mere wire outlines of things, would cause even an old artist to hate the very subject of drawing. It is far better to start right than wrong; better to draw each object as it *appears*—shadows, color, and all, rather than as it isn't—in mechanical uninteresting "outline."

First, then, get your "guide lines" right and your proportions correct. Then slap on your pencil shades—the blackest parts first. Slash in plenty of black—the more the better. Don't make a gray drawing at all, as a rule. Get contrast. See how this is done in Figs. 3, 5, 10 and especially 11. Another thing. Leave out a great many of the unimportant parts (details), accenting the big, necessary parts. This is true of all drawings you are ever likely to make. Observe the accented shadows under the nose, brows, etc., in Fig. 2. This gives clearness and "snap," so necessary in newspaper illustration. We generally "force" the shadows, for stronger effect, in all pencil or pen drawings. That is, we make the light parts of an object lighter and the dark parts darker than in nature. Further study will show you why.

Let me repeat, then, whenever you sketch a face, a figure, a house, a cat—anything, in fact—use the hasty "blocking-in" method shown in Figs. 2 and 3 and 6 and 7. (Dots may be used instead of these guide lines. Many artists prefer them.)

Fig. 9 should be carefully copied free-hand many times. Get the proportions and direct lines correct first of all. Erase until you get these right. No amount of skillful shading can make amends for bad construction and proportion.

In shading Fig. 9 (which was sketched from a plaster cast) observe where the sun seems to be located and why



Fig. 9.



Fig. 10



Fig. 11



Fig. 12

the shadows assume the shape they do. Note that they are especially heavy under the brows, nose and chin. Shade with quick, straight strokes.

Remember in your sketching to put your shadows *under* all projections—not on top of them.

Next carefully copy Figs. 10, 11 and 12 several times, making them a trifle large. Inasmuch as delicate pencil strokes always engrave very badly, your drawings ought to look better than these copies.

Your Sketching—Having learned all you can in copying, next turn your attention to sketching from models. Be your own model first. Sit in front of a mirror. (Two mirrors will be better.) Sketch your own head in twelve positions at least. Arrange a light above and move it for each sketch, to get varying effects of light and shade.

Next hold your hand before the mirror and sketch that. (Also study the hands of the woman paring an apple. Fig. 4.) Make sketches of your hand in at least twelve positions.

Next try your growing powers as a sketch artist on some of your friends. Catch them unawares, if possible, to insure your own safety.

Before beginning work please re-read the entire instructions, paying particular attention to the topics, "Materials," "Practice," and remarks about "blocking-in."

Owing to the fact that pencil sketches, when made on smooth paper, reproduce badly, I have inked over the pencil lines in copies 13 to 22. However, with the exception of being a little clearer and sharper, the lines are the same. The learner is advised to spend an entire month at pencil sketching, leaving pen shading until a good foundation in free-hand sketching is laid with the more easily manipulated pencil.

I wish to make it very clear to the beginner that he must learn to draw accurately and rapidly *from nature* (in pencil) before he can hope to hold a position on any newspaper or periodical or with an engraving firm. The mere ability to copy something previously drawn by another, while helpful as a "guide-board" to show you the way, will never fit you for any artist's position. You must gradually acquire the ability to stand on your own feet and draw things as you see them. Copying is good—as a means of teaching you how to get certain effects. You need to carefully study the pen handling of good artists, so that you may incorporate the good qualities of the artist into your own original work. The younger actor will study the method of Booth or Bernhardt. The young painter will study the coloring of

Titian and Rubens. Just so the younger newspaper artist must, if he wishes to advance, study the styles and methods of our master illustrators. I have seen a pupil sit for half an hour lost in the most intense study of an engraved portrait of Stein or Gribayedoff, or of a comic sketch by Zim. He studied every line, every mass of shadow, and sought for "the how" and "the why" of every stroke. That is the way to get the benefit of better artists' work. And that such earnest study (when combined with the study of nature) brings its rewards is shown by the fact that the young man I have in mind is now illustrator of a leading eastern daily paper.

Just now, however, I wish you to study nature. You can do that best, pencil and tablet in hand. Later you will find (if you have not already) that such study is the only foundation for good portrait drawing, decorative designing, comic drawing, cartooning or illustration of any kind.

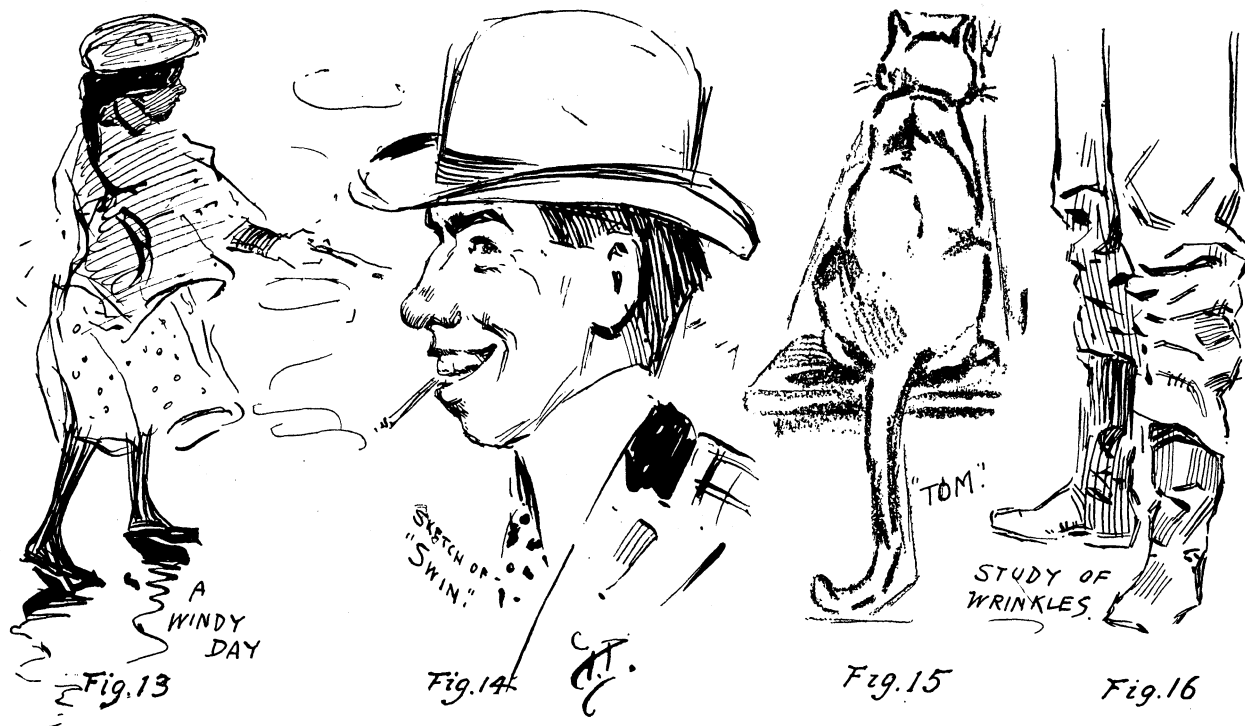
It is not only not difficult to do (if the beginnings are simple), but it is a positive and ever-increasing pleasure. The beauty of it is, if you have the slightest desire to learn you can acquire this ability all by yourself. I know of some brilliant illustrators who never had a teacher—aside from nature and themselves. Even if you never expect to become a professional pen-and-ink illustrator it will be well worth while to learn to make pencil sketches or "notes" of what you see from day to day. A visit to the park or Zoo, a day on the farm, incidents of a bicycle ride, a trip to town, happenings at a picnic—all furnish abundant material for filling your sketch book. All such sketches will be valuable to you for future reference.

You can do these things—if you will. Have faith in yourself. Perhaps, if you have never tried it you don't know what you can do. Nine-tenths of our powers lie dormant all our lives. All of us have to a greater or less degree, this latent power to draw. May you awaken that power.

THE COPIES

We present for study a few more rapid sketches, made in the regular course of news-gathering for a daily paper. All are direct from life and it goes without saying that they were made in a hurry. Excepting Fig. 22, none of these sketches required over a minute or two. They are shown in an unfinished state.

It is not easy to sketch anything in action, as the direction lines are constantly changing. And, as it compels the learner to grasp the whole figure at a glance and to jot down



in the one position selected quickly, I would advise the student to try to draw men and animals walking. I know of no practice that more quickly teaches you to observe keenly. Keen perception marks the difference between the artist and the non-seeing clod-hopper.

Figs. 13 and 20 show young girls walking—the former with the additional action of garments blown forward by the wind. Observe how simply the action is shown. A great deal has been left out. Only the most necessary lines can be put in where the object is in motion. Observe how strength is obtained by putting in one or two masses of black.

Fig. 14 is a characteristic profile of "Jimmie" Swinnerton, a cartoonist on the "Examiner," drawn by Miss Parrington, probably the most accomplished newspaper artist on the coast. Observe how freely the lines and blots are thrown in. Effects are what we want, not carefully executed and meaningless lines. Note that the laughing expression is obtained by means of a line rounding the cheek at the mouth, under the eye and at its corner. Try a similar expression on yourself, meanwhile sitting before a mirror.

Follow the family cat about and make a few dozen small sketches of him. Half of them will be incomplete, because cats and dogs have an absurd fashion of getting up and rubbing against the artist's leg or chasing something around the corner about the time we have half drawn them. However, you will be surprised at how much you have learned about cats in an hour's practice of this kind.

Fig. 15 shows a pencil sketch in an easy position. You will do well to sketch cows, horses and chickens also, whenever an opportunity presents itself. At first sketch them in repose.

Wrinkles, as shown in Figs. 16 and 17 are a most difficult part of drawing. Get some friend to pose in a dozen positions. Also see the newspapers for good styles of handling drapery.

Figs. 13, 19, 21 and 22 are given chiefly to impress upon the learner the necessity of using strong, heavy, simple shadows with the fewest possible lines. Wherever a blot of ink (or a dead black pencil shade) would get a clearer effect than several lines always use the blot. Aim for extreme simplicity, especially at first. The use of a multitude of weak, scratchy lines is the bane and the badge of the beginner.

I wish to impress upon those who are following this series of lessons the absolute necessity of making thousands of sketches direct from life—and of making them rapidly.

Better make a hundred small strong sketches like these than only a dozen overworked and highly finished drawings. Observation of hundreds of beginners has shown the truth of this. Figs. 18 to 22, inclusive, were jotted down in my note book along with nearly a hundred similar "shorthand notes," all in the course of a single afternoon and the student by "hustling," can soon be as rapid. Knowing so well the ancient tendency of penmen to linger lovingly pen in hand, for seven or eight weeks "executing" a single drawing, causes me to dwell on this matter of speed with special force. Newspaper drawing (or any other kind of drawing, for that matter) cannot be done in the excruciating slow way above mentioned. There is no enthusiasm, no snap, no soul in such labored efforts. There is no excuse for it save a lack of knowledge of the better way.

These copies show centralization of effect—something you should strive to get in all your work. Generally one big black is all that should be in a picture. Unimportant details are suppressed. For instance, in Fig. 22 there was a great deal more grass around the men, but I had no use for it, and so left all out, excepting what was absolutely necessary.

These were drawn in pencil but the same effect has been obtained in the cut by tracing the lines afterwards in ink.

I would suggest that you redraw these copies about the same size, each several times, carefully criticizing your errors. Then sketch similar figures whenever you may be able to find them. Workingmen on the street or in the shop and loungers about the depot or in the park furnish good subjects.

The tendency with the very unsophisticated student of painting is to ignore charcoal drawing and plunge into painting the first week. Needless to say his teacher insists on his letting color strictly alone until he has drawn from casts and models about two years. In like manner, just as the



ability to rapidly sketch what one sees must precede painting, so the same ability must—at least ought to—precede pen drawing. Do not neglect pencil sketching. You must have it well in hand before expressing yourself in ink. Otherwise you would have nothing to express. Therefore, I would advise the student who is ambitious to get the greatest possible benefit from these lessons to go back again and thoroughly work through lessons one and two. Do that every month. Carry your tablet and soft pencil with you wherever you go, and do some sketching every day. If you do this for a year, at the same time studying your work, you will be along toward your goal.

Then pen is so apt to produce hard, stiff, mechanical results instead of the soft and beautiful effects obtained by means of the pencil that much pen practice on mere lines will be necessary. Your object should be not to make mere lines, mathematically exact lines, but just the opposite; that is, to make effects without showing how you did it. You should not make such careful lines that they

"stick out" and catch the observer's eye the first thing. Your lines, then, should be your servants, to get varied pictorial effects, not your masters, demanding that you give all your attention to them. Many of our best artists pay little or no attention to the kind of line they are making, so that their whole attention can be directed to making a picture of striking effect. The thing you do is ten thousand times more important than how you do it in every field of endeavor. So do not make the mistake that too often trips up the budding pen artist,

viz.: that of losing all thought of what is being drawn for the sake of covering a number of square inches with exact hatching and "sleek" parallel lines. Study the splendid work of A. B. Frost, Gemble, Remington, Davenport and Dan Smith and you will get the full force of what I mean.

At the same time the beginner must become thoroughly familiar with his tools. He must cover many hundreds of sheets of good white paper with practice work before he ceases to be afraid of his unruly pen. You must break up



Fig. 18.



Fig. 19.

The Chinese pipe-mender.



Fig. 20.

Swift Sketch—
Girl walking.

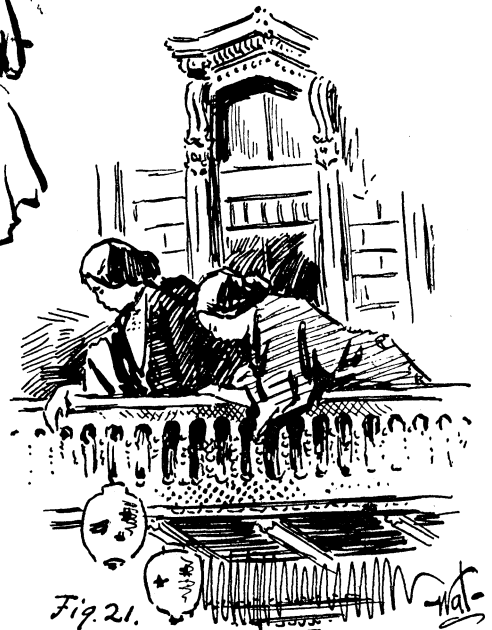


Fig. 21.

Slave-girls of Chinatown.



Fig. 22.

"Is life worth living?"

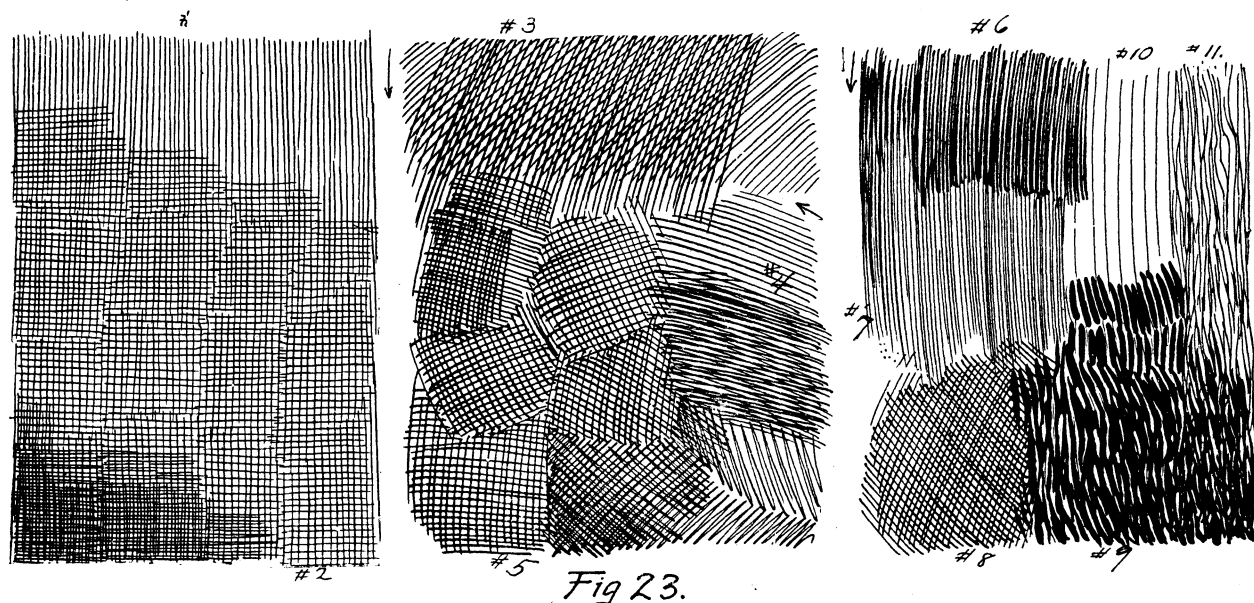


Fig 23.

that habit of making weak, broken "spidery" lines. Strive to get a firm, bold, long stroke, and above all, a swift stroke. Use any "movement" you please to get the effect. For very long parallel lines the "muscular" movement often comes in handy, but generally a combination of finger and wrist movement is best adapted to pen drawing. Let your own experience be your guide. I find I can work more freely by keeping the hand over to the right, with the thumb well toward the top.

I give these twenty-four pen exercises, first, to enable the pupil to control the pen; second to show a few of the many ways of combining for shading pen drawings in newspaper work.

Let us carefully study Figs. 23 and 24. These effects look easy, but don't pass them by, please, until you have conscientiously tried each of the twenty-four exercises. The lines are generally made toward the left side as in writing. Not one of these lines was made slowly, nor should they be made slowly in practicing. Excepting for the very long lines, make one stroke for every tick of the watch. That will give you freedom and vim. A pen about like Gillott's 404 will do, though 170, 303 or crowquill, if worn till it is coarse, will do. I would advise filling about two or three large sheets of your practice paper with each of the twenty-four exercises. Those of special value in acquiring a command of the pen are Nos. 1, 3, 5, 6, 8, 9, 17 and 24. Make your

lines firm and even the full length, not heavy at one end, tapering to a gray point at the other.

Nos. 12 to 17 will be found useful in drawing fur, hair, etc., and Nos. 18 to 22 will help you in portrait work. Nos. 8, 9, 10 and 23 are especially useful in figure drawing and in finishing all kinds of sketches. No attempt has here been made to show all styles of pen technique, but if these arouse in the pupil a desire to search for others the object will have been accomplished.

Clip from the newspaper all the really good drawings you can find and study them. Copy such parts of them as will be helpful to you. Any experienced newspaper artist will tell you that millions of strokes—studied strokes—must be made before the pupil has learned what there is to learn about pen handling. Even artists of long experience keep studying "the other fellow's" technique.

If you will invest fifty cents or more in a subscription to the New York Sunday Journal or Herald you will have specimens of the work of some of the best newspaper artists in the world. At present there is no better illustrated paper than the Journal. The Examiner also (owned by the same man) has for several years stood close to the head. Marvelous progress in newspaper illustration and especially in color work (which is my present line of work) has been made during the past five years. Indeed, the past year has shown a surprising advance among the three or four leading

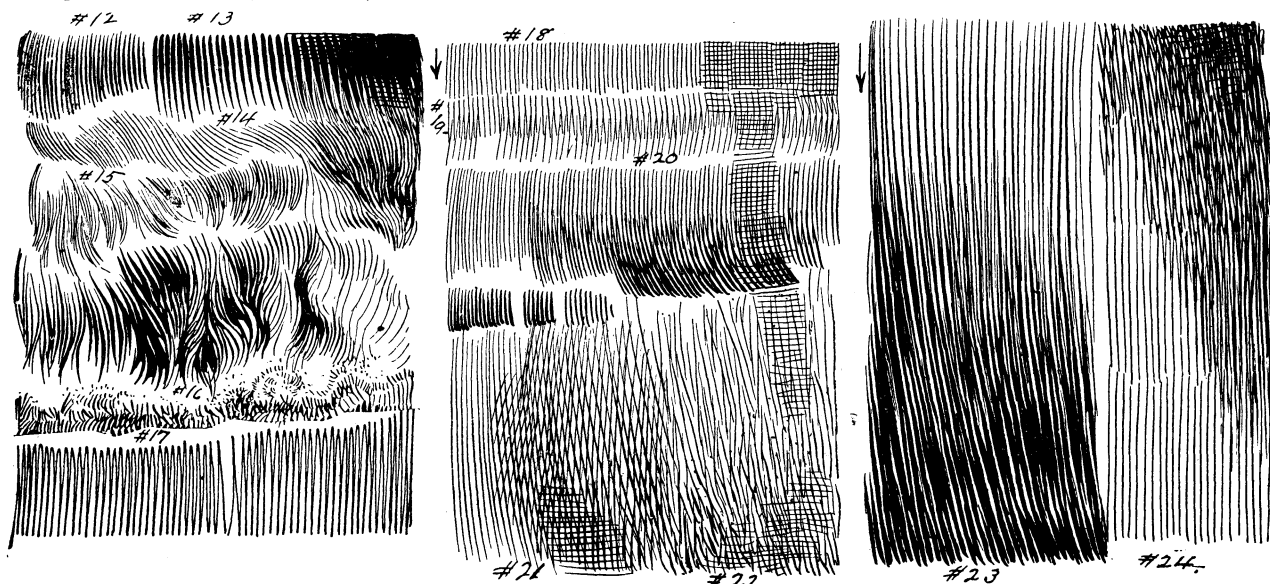


Fig. 24.

Now take some of your pencil sketches from life and finish them in pen and ink in these styles. Merely to read these paragraphs and to look at the drawings will do you no good. You must *do the work*.

Get some one to pose for you in positions somewhat similar to Figs. 25 and 26 and do your best at finishing them per copies in ink. Do not be discouraged, though you make dozens of apparent failures. No real earnest effort ever really results in *failure*. If you could draw perfectly you would not need to practice.



Fig. 25

papers. If you are interested in illustrative work you should by all means carefully study these papers. They are a whole art edition in themselves. Needless to say it is time worse than wasted to study inferior work.

After thoroughly practicing Figs. 25 and 26, observe with care the quality of stroke used for each surface or background. Imitate them. In Fig. 25 the strokes on the face are purposely made irregular, so that a soft-pencil-like effect may be the result. Observe where the strong black is put in each and why. You will do well to copy the strokes of Fig. 26 and of the sketch by Mr. Rigby (of the N. Y. Herald) many times.

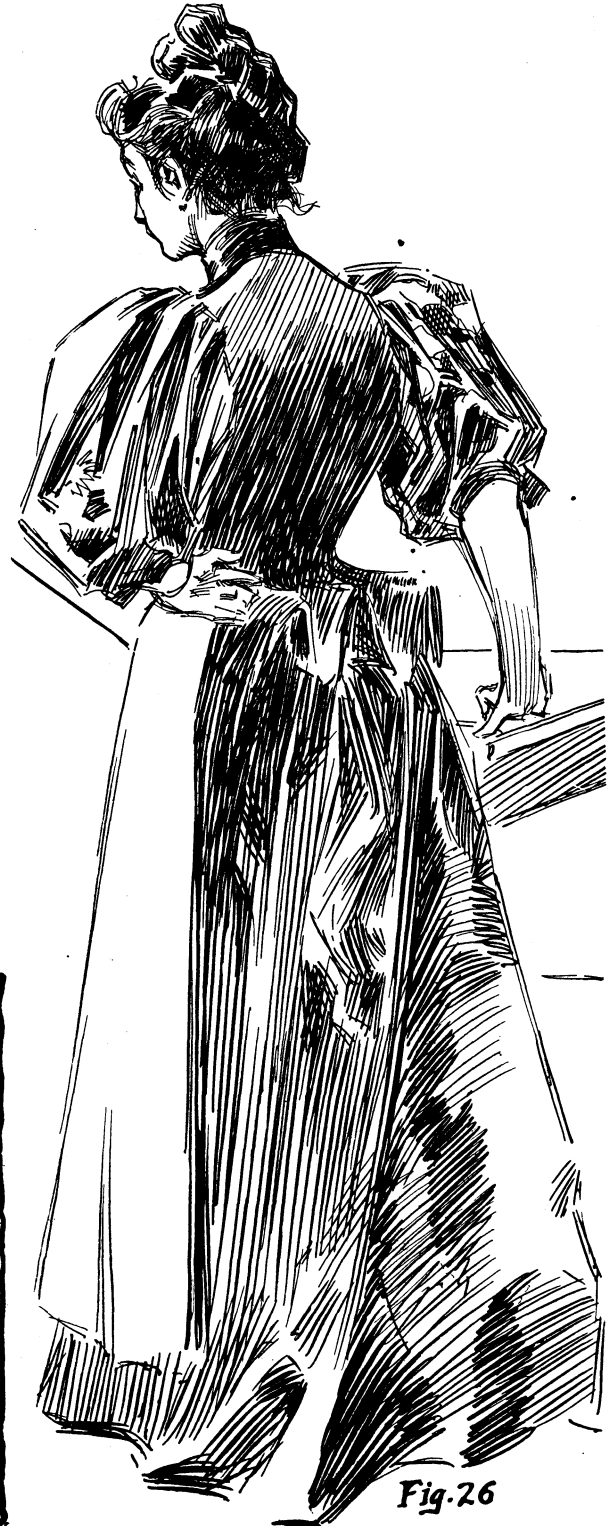


Fig. 26



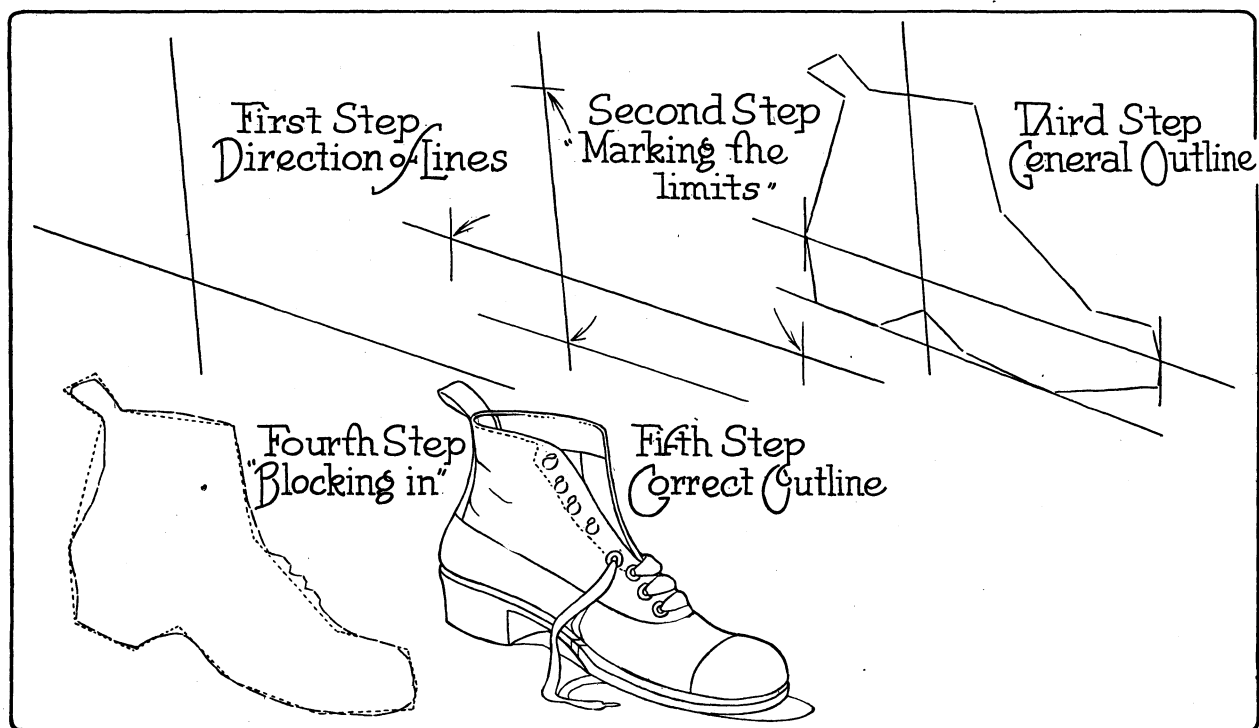
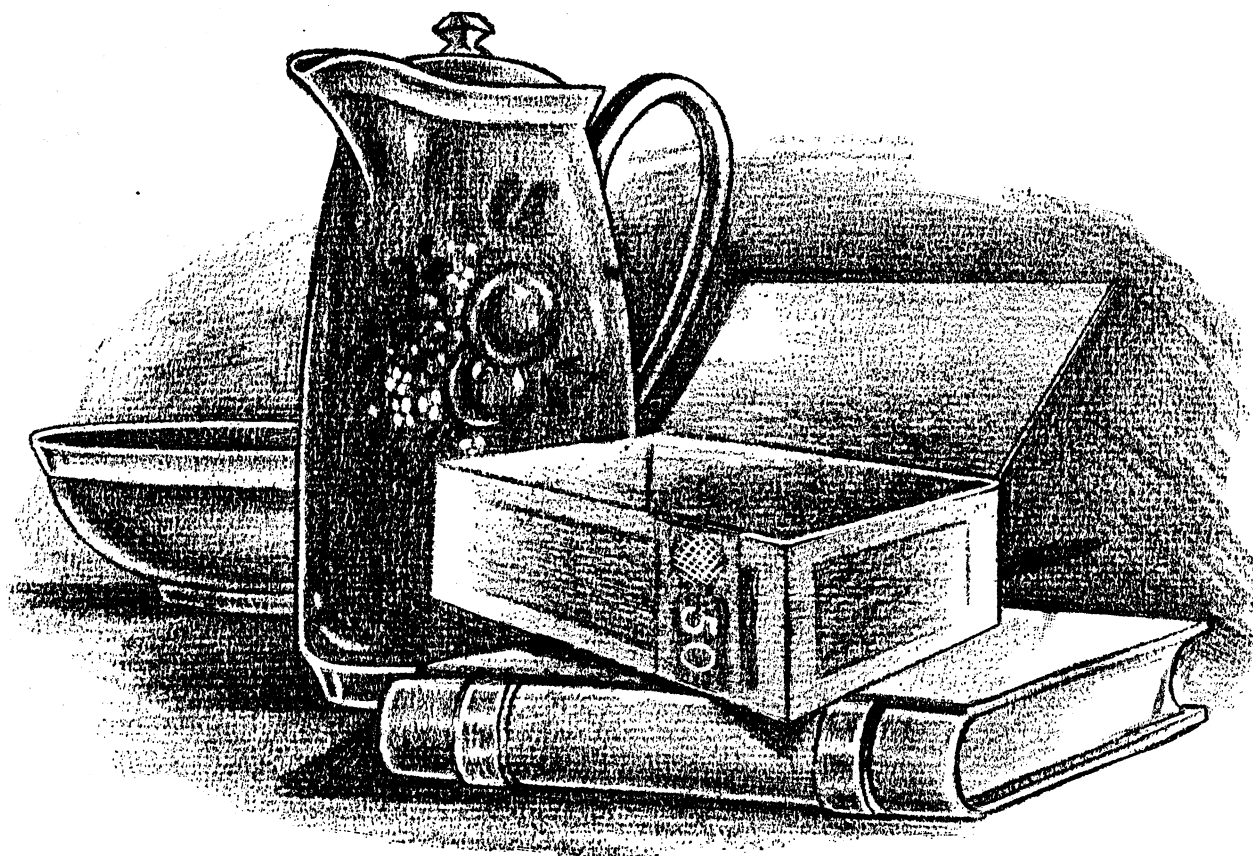


Illustration showing steps to be taken in sketching, the sixth step is shading. By George L. Thomas.



A charcoal sketch by George L. Thomas.

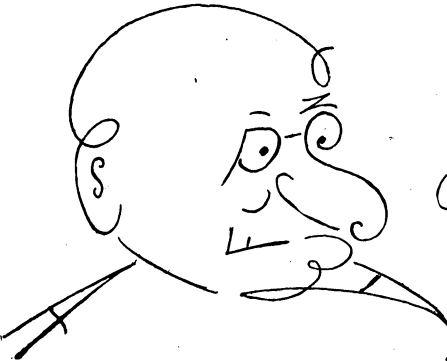


Blind Loop, Figure, Back-hand, and Imitation Japanese Writing by F. B. Courtney.



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